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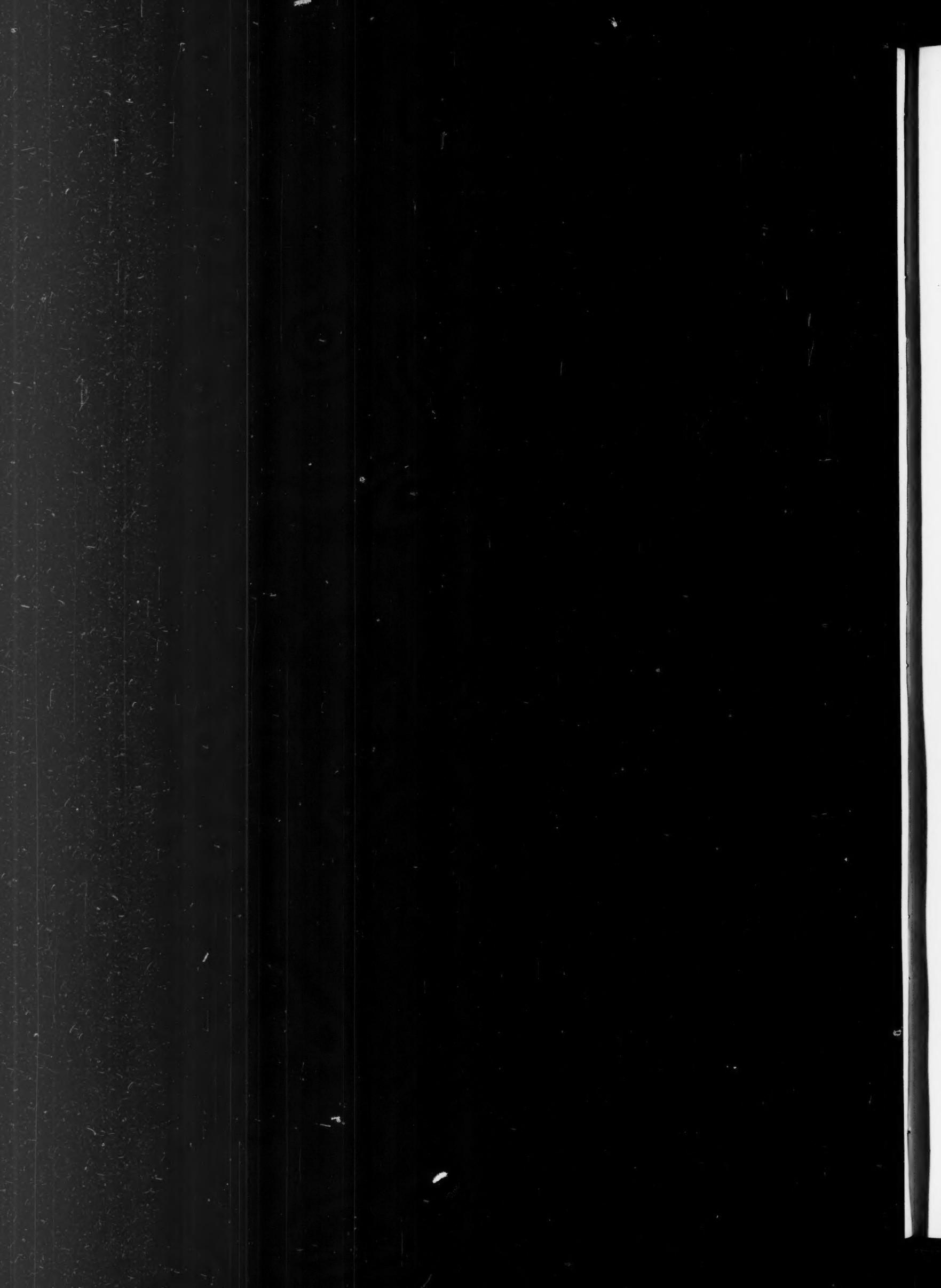
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NEVER before has such a catalogue of antiques been compiled. It is made up of 64 pages, listing 1500 items of glass, furniture, rugs, pewter, etc., with beautiful illustrations and brief pointed descriptions. Every article is priced and each collection is prefaced with a short history, which includes information on how to distinguish the genuine from the counterfeit.

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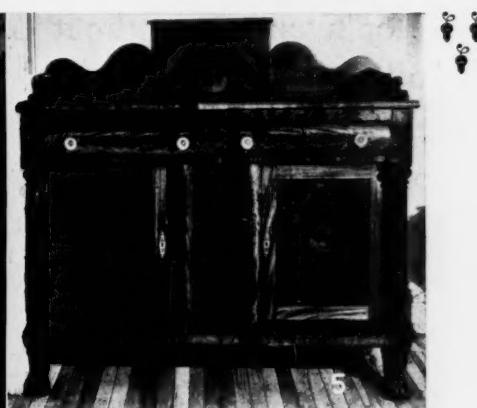
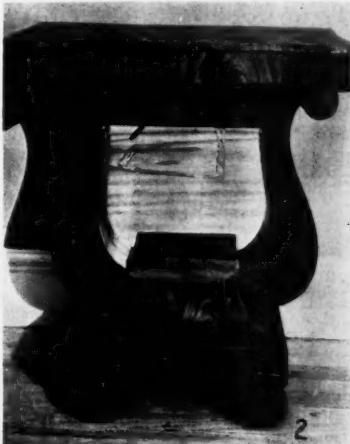
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1. Large double printed chintz shawl; brass kettle and Bible from the family of Sir Walter Scott; Sheraton curly maple armchair, rush seat; curly maple stand, wooden peg wedge pedestal.
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3. Sheraton inlaid table, oblong top with two drop leaves, two drawers inclosing compartments with lift lids mounted on outcurving supports above shelf stretcher; splayed legs with chased bronze mounts.
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TEA ROOM, ANTIQUE & GIFT SHOP.*

To appreciate the full bearing of this proposal those interested should visit the property so that we may become acquainted with one another.

Now will those who believe themselves both capable and financially able to conduct this project visit Keene and drive with me to Lake Spofford (10 miles) to see the STONE HOUSE and its appointments? If so, they should write or telephone without delay.

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There can be no substitute for papers for the walls of homes.

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The nomad pitched his tent; the baron hung his tapestries; modern man warms chill plaster with patterned papers.

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*See ANTIQUES for March, p. 145

FEW SPORTS DESIGNS CAN COMPARE WITH THIS HUNTING FRIEZE AND THE HANGING WHICH IT MATCHES :: FOR HERE IS VIVIDNESS OF ACTION COUPLED WITH A RETICENCE OF TREATMENT WHICH MAINTAINS THE ESSENTIAL CHARACTER OF CORRECT WALL DECORATION*



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These papers have variety of color, and their designs vary from faint drifts of dainty pattern on plain grounds to such brilliant things as the hunting group.



THE lover of old furniture because it is interesting as well as old can hardly fail to become sufficiently an internationalist to increase his collection of things American with cousinly examples from England,—particularly when such additions are sure to impart to their surroundings a special quality of vitality, or charm, or elegance, as the occasion may demand.

The scope of the Rosenbach collections in the foreign field is beyond the power of brief description. If the Philadelphia Galleries are not readily accessible, it will be well to send for the illustrated and descriptive booklet concerning them.

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One of six. Beautifully grained yew tree wood whose rich gradations of light and shade and color have been ripened by the years. Will be sold as set or in pairs.



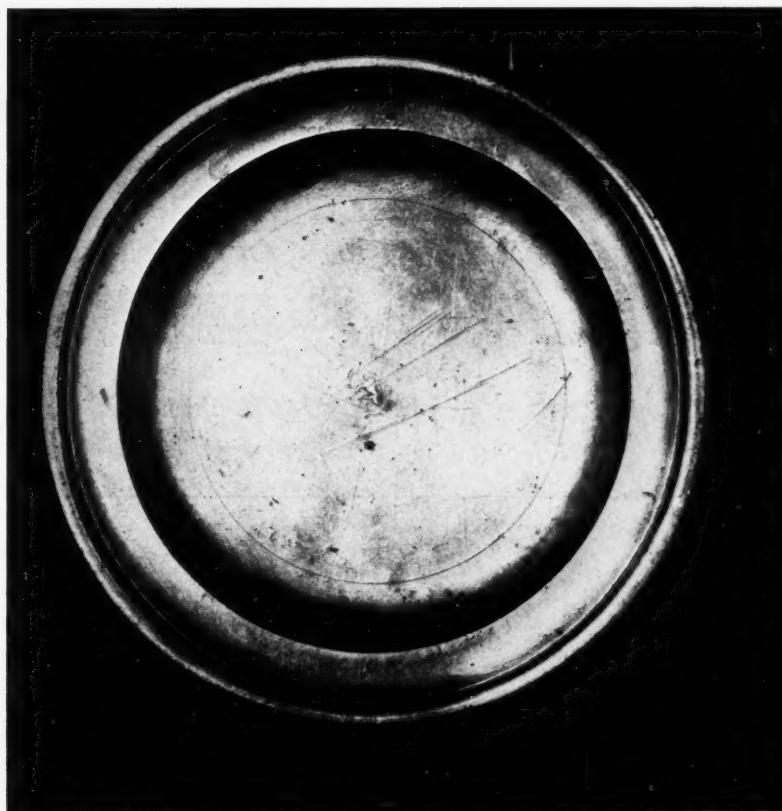
*Worn by Richard
Kip Haight, a
prominent New
Yorker, at the
court of Louis
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THE PEWTER "SAWCER"

THE SIX-INCH PEWTER PLATE, OR "SAWCER," WAS ALREADY BEING IMPORTED INTO BOSTON IN 1693. IT WAS STILL BEING MADE IN NEW YORK IN 1828. YET NOTHING IN AMERICAN PEWTER EXCEPT LIDDED TANKARDS IS RARER THAN MARKED SPECIMENS OF THESE DAINTY PIECES



A probably unique example by Joseph Danforth
Shown two-thirds natural size

ALL TOLD WE HAVE NOW IN STOCK SPECIMENS OF THESE LITTLE PLATES MARKED BY THE FOLLOWING AMERICAN PEWTERERS:

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I. Curtis
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Thomas Danforth (3)
Harbeson

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Maple and Curly Maple furniture in Chairs, Bureaus, Desks and Tables.

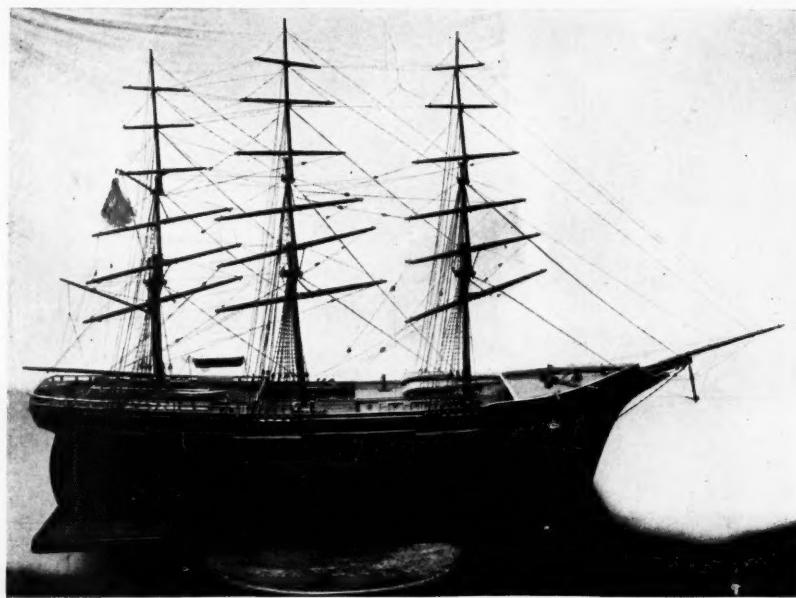
A Very Fine Serpentine Desk in Mahogany, price \$300.00. Refinished.

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Magnificent Pedestal Base Round Dining or Directors' Table, 5 feet 6 inches diameter, in fine Mahogany, \$350.00.

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AMERICAN STAMPED PEWTER

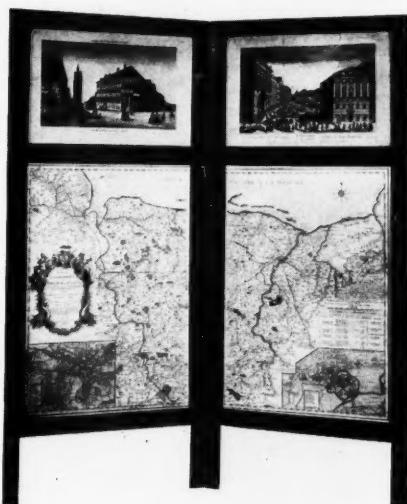
MANY of the items listed below were recently on exhibition at the Twentieth Century Club, Boston. They are now on exhibition and sale at THE OLD HALL.

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| Porringer, by Richard Lee | Coffee pot, by Calder |
| Bull's-eye lamp, by R. Gleason | Cake plate, by Skelton & |
| Lamps, by R. Gleason | Felton |
| Saucer candlesticks,
by R. Gleason | Porringer, by S. D. & T. B. |
| Candlesticks, by R. Gleason | Lamps, by T. M. Co. |
| Deep plate, by Boardman | Wine Dripper, by Smith |
| Sand Shaker, by W. Potter | Bowls and teapots,
by Danforth |
| Pitcher, by Lewis | Lamp, by Porter |
| Plates, by Melville | Plate, by Badger |
| Lamps, by Calder | Plate, by Austin |
| Communion pitcher, by Calder | Beaker, by Weeks, N. Y. |
| Teapots, by Richardson | |

Each month I prepare lists of current offerings. If you will write me your interests I shall be glad to furnish you with lists which contain what you seek.



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MADE from old maps and prints with two, three and four panels. The screen illustrated is \$40,— others up to \$100. Special screens will be made to order.

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OX BOW ANTIQUE SHOP

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130 Charles Street : : BOSTON, MASS.

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1700 to 1900

Their Side Arms, Accoutrements and Uniforms



A COMPLETE collection of old British and American Army, bronze gold-plated Helmets, Swords, Pikes, Breastplates, Gorgets, Badges, Medals, Buttons, Shakos, Epaulettes, Uniforms, etc., also Regimental Standards, Regimental Histories and a copy of almost every illustrated or other book on Army Costume, and about 2000 old military coloured engravings, English and Continental, by:

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The whole forms a very complete collection of old Army Costume relics, together with coloured illustrations and printed books about them.

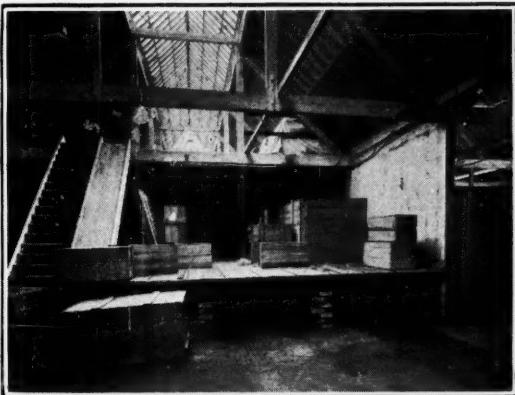
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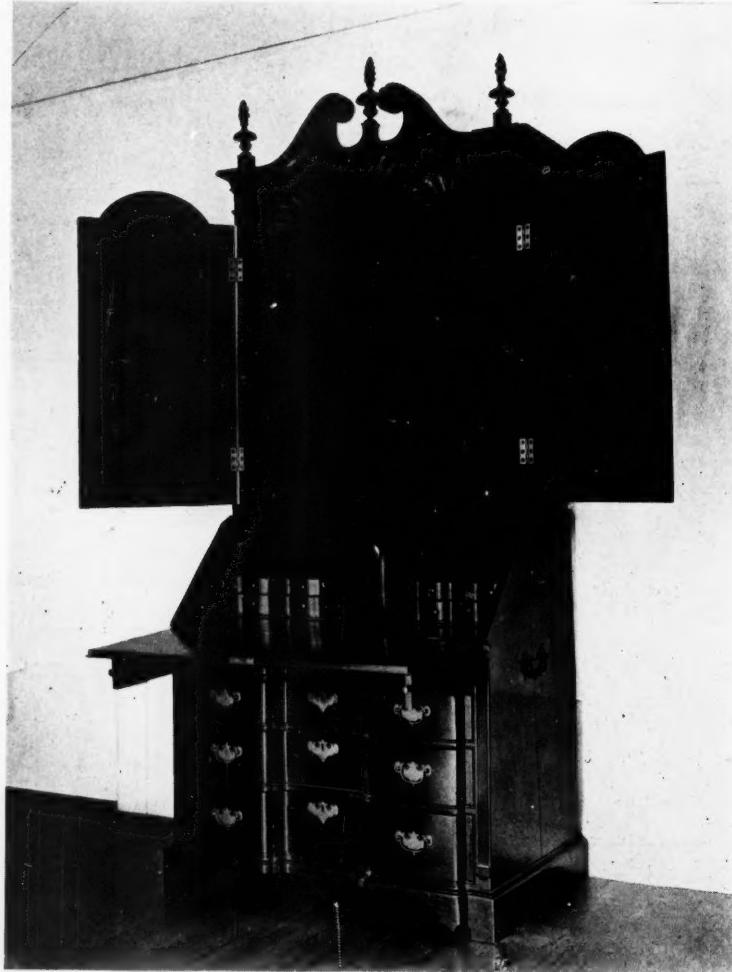
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THE piece of furniture pictured above "shows the typical block front cabinet top scrutoire, found in Northern New England." It is illustrated on page 243 of Volume I of his book, *Colonial Furniture in America*.

This example, entirely in its original condition, is now on view at my Galleries, together with other interesting pieces of American furniture.

LOUIS JOSEPH

381 Boylston Street

BOSTON

ERRATUM

By an unfortunate typographical slip, the price of *National Types of Pewter*, the first book to be published by ANTIQUES, is advertised in this issue at two different prices. The correct quotation is *three dollars* (\$3.00). That represents an irreducible minimum, however, so that no discounts may be allowed to book dealers or to institutions.

ANTIQUES.



ANTIQUES announces its first book,—a reprint, with revisions and additions of H. H. Cotterell's remarkable series of articles on *National Types of Old Pewter*.

The work was undertaken by Mr. Cotterell for the express purpose of telling things about foreign pewter which other books fail to tell. It has proved invaluable in its helpfulness.

This characteristic of fresh and authoritative information.

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts Telephone, Liberty 3118
SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR, PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the post office at Boston, Mass., under the Act of March 3, 1879.

ANTIQUES

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SIDNEY M. MILLS, *New England Representative*, Boston Office
Published by ANTIQUES, Incorporated
FREDERICK E. ATWOOD, *Treasurer*

tion clearly imparted. ANTIQUES proposes to make the test of everything which it will publish in book form.

It will likewise endeavor to distribute books at the lowest price at all consistent with high standards of production.

National Types of Old Pewter, by the way, should be ordered now. The price will be \$5.00. But an edition of only 1,000 copies implies an early premium beyond that.

The magazine ANTIQUES is the only magazine published by ANTIQUES, Inc. and is in no way connected with any other publication.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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Have You the *Early American Complex*?

If you have it—Rejoice—It is *The Proper Thing!*
If you haven't it—Acquire it—It is *The Real Thing!*

The Katharine Willis Antique Shops

are displaying representative collections of the Three Great Periods of *Early American Antiques*
(as defined by R. T. H. HALSEY, Esq.)

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Second Period—1725-1790. Windsor chairs, rush bottom chair, Chippendale chairs.

Third Period—1790-1825. Fine Hepplewhite two-part dining-room table; Duncan Phyfe sofa with carved feet, also chairs, and many other items.

These collections are educational and inspirational, and every piece may be acquired at reasonable prices. Do not buy your antiques haphazard—buy the right thing for the period in which you are furnishing.

Just Received: A collection of very fine Samplers; also some charming painted chairs and benches for the summer home.



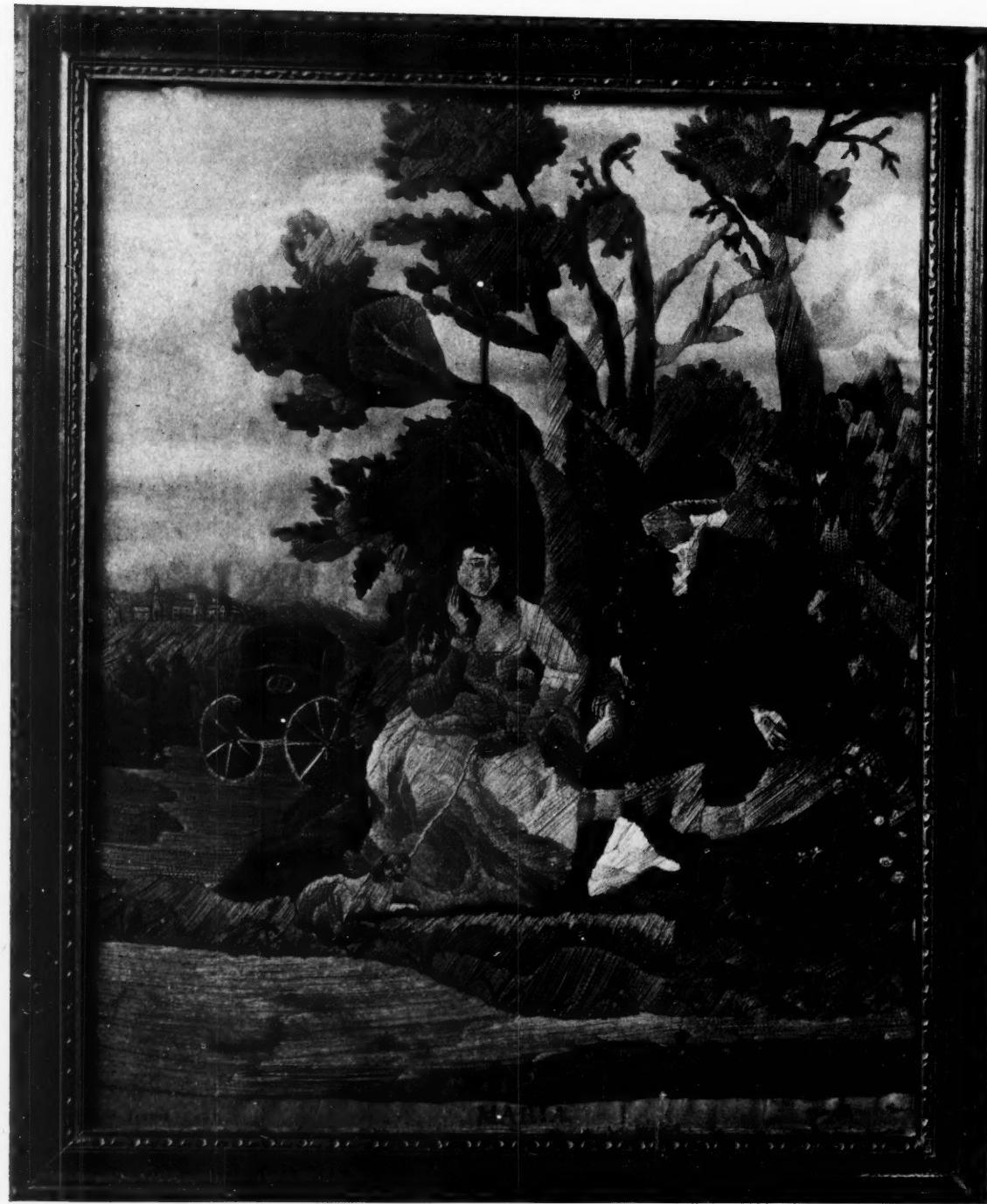
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EMBROIDERED PICTURE (1780-1790)

Illustrating an episode in Sterne's *Sentimental Journey*.
Wrought with silk on satin by Maria Jervis of Philadelphia.
The frame is contemporary.
Owned by Mrs. Charles Gilman.

ANTIQUES

A MAGAZINE for *Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS*

Volume VII

APRIL, 1925

Number 4

The Editor's Attic

The Cover

If there must be a girl on the cover of ANTIQUES, she may as well appear on the issue for the month of millinery, and thereafter be relegated to oblivion.

The damsel shown, with firmly planted headgear repressing the tossing billows of her coiffure, represents, as everyone will recognize, the Currier & Ives ideal of feminine pulchritude somewhere about the year 1873.

It may be assumed that the ideal was shared by the American public in general. It was the outcome of a curious combination of classic and romantic notions. The former called for a face of perfect oval form, the latter for large, gazelle-like eyes such as Byron led his readers to believe were the special attribute of oriental loveliness. This particular damsel was named by the publisher *The Beauty of the Atlantic*. It should be remarked, however, that similar compliment was extended to the sunkissed daughters of the western coast, as well as to the beauties of every other imaginable land and region.

As for the value of these portrayals, the Attic inclines to recommend acceptance of the general appraisal of Walter Pritchard Eaton.

The Frontispiece

THE closing years of the eighteenth century seem to give evidence of an accelerated tendency—fully manifest in the nineteenth century—to seek in the realm of handicrafts the attainment of maximum effects with a materially reduced expenditure of labor. Such a tendency may be traced to the operation of economic forces; yet, rather curiously, its expression is as characteristic of home handwork as of that produced under the prevailing industrial system.

Embroidery offers an apt illustration. It is—or was—essentially an occupation for employing the idle hours of gentlewomen. That being the case, there would seem no reason why insistence upon minute fineness and delicacy of stitch should ever have been relaxed. Yet any series of old-time samplers eloquently testifies to the fact of such relaxation.

Similar testimony is borne by the silk-embroidered pictures which intervened between the mid-eighteenth century petit point panels and the Berlin wool works of art which helped to signalize the virtuous era of Queen Victoria. On the whole, the silk pictures are more closely related to the Berlin work which succeeded them than to the needlepoint which went before; for they are, quite frankly, attempts to approximate full pictorial effects with an apparatus better adapted to purely decorative purposes.

Again, like the Berlin embroideries, these silk picture patterns are direct transcripts from popular illustrations of the day. But here resemblance ends. However artificial, however aesthetically illogical the silk pictures, they are yet possessed of a naive daintiness of design, an appealing frailty of tint and texture which disarms the critical faculty and triumphs over the affections in a manner quite impossible to their abounding and often stodgy woolen relatives from Berlin.

Silken Sentimentalism

A delightful specimen of the silk embroidered picture is that reproduced as this month's frontispiece. Entitled *Maria*, it represents a scene from Sterne's *Sentimental Journey*:

When we had got within half a mile of Moulines at a little opening in the road leading to a thicket, I discovered poor Maria sitting under a poplar. . . . A small brook ran at the foot of the tree.

I bid the postilion go on with the chaise to Moulines. . . .

Her goat had been as faithless as her lover, and she had got a little dog in lieu of him, which she kept tied by a string to her girdle.

This episode is faithfully depicted in long, vigorous stitches on a ground of white satin. Poor Maria looks quite the distressed maiden, and Laurence Sterne beside her seems a satisfactorily debonair comforter. His black garments contrast agreeably with the soft greens, blues and tans of the rest of the picture. The bit of open sky at the left is painted. Below the picture occurs the defining inscription *Maria*, together with the legend, *Maria Jervis Fecit: vide Sterne's Sentimental Journey*. The black and gilt frame which encloses the embroidery is as old as the work itself.



A HAT LABEL OF 1824
Representing the landing of Lafayette.

The Maria Jervis who thus appropriately immortalized the sentimental encounter of her namesake was a Philadelphia girl, born in 1771, the daughter of Charles Jervis, a Friend. In 1795 she married John Gardiner, Jr., a ship merchant. The embroidery was wrought before the latter date, probably as a school exercise. In time it passed to Maria Jervis Gardiner's daughter, Elizabeth, who married Nathaniel Gilman, of Exeter, New Hampshire. To the grandchildren of this couple, the Gilman family of Brunswick, Maine, the panel now belongs.

The Battery in a Beaver

A century backward takes us to the time of bell-crowned, scroll-rimmed, light gray, fluffy beaver hats that were actually made from beaver fur. A beaver hat cost a huge sum and was an architectural creation demanding exacting workmanship. To give the product a final touch it was the mode of the makers to print on the silk lining within the crown some more or less elaborate design as an artistic trade-mark. The accompanying picture is from the hat label used by Joseph Juél, a Huguenot hat-maker located, in 1824, at 194 Broadway, New York. The picture is from the one original copperplate proof extant. It is based on the same drawing as that from which the transfer prints for the well-known Staffordshire china design, *The Landing of Lafayette at Castle Garden*, were taken. Yet this hat label is more nearly akin to the snuffboxes of the period than to the Staffordshire ware. Indeed, it seems at first glance identical with the Lafayette snuffbox illustrated in ANTIQUES for January, 1923*. Closer examination, however, reveals numerous differences, among the most notable of which is the inclusion, on the hat label, of two small convoy steamers instead of the one which occurs on the snuffbox lid,—and, likewise, it should

*Vol. III, p. 22.

be observed, on the Staffordshire pieces. And equally worthy of note is the fact that, on the label, the three-masted ship at the left of the picture is represented *without* paddle boxes; whereas the corresponding vessel on snuffbox and china plate is depicted as a sidewheel steamer. This difference in detail is important, for it enables identification of the sailing ship on the label as the *Cadmus*, the vessel which, in 1824, brought Lafayette to this country. The fact would, furthermore, seem to argue a degree of care in the preparation of the label which was lacking in the designing of the transfer prints which are probably later in date than the label. They may even be borrowings from it.

Junk, Art or History?

In a cheery article entitled *Junk in the American Mercury*, Walter Pritchard Eaton pays compliment as follows to Currier & Ives prints:

The vast majority, crude in drawing, unspeakably gaudy and raw in color, often cased in ugly, flat mahogany frames . . . are not intrinsically worth carting home . . . When I mildly suggest that they are quite worthless as art and hopelessly ugly as decoration, and that the same amount of money would have bought three or four lovely colored wood-cuts by Rudolph Ruzicka and Ernest Watson, or even an etching or two by Ernest Haskell, the new owners look at me with a pitying superiority as upon one who strangely and perversely cannot comprehend the beauty of antiquity.

Now, as everybody knows, Mr. Eaton is no Philistine in the kingdom of antiques. He is, in fact, one of the oldest and most respected inhabitants of the realm, and hence a confirmed collector, whose dragnet has, in times past, hauled in not a few specimens of Currier's best and worst—to be retained with toleration even if without affection. In what light, then, shall his sudden diatribe be viewed? Shall it be considered akin to the preachments against intemperance of a confirmed toper in his cups, or as more nearly akin to the solemn warnings of the repentant sinner breasting public confessional? Or is it, perhaps, to be recognized as nothing more serious than a passing spasm of irritability induced by the perusal of recent prices current?

What Is "Worth" Anyhow?

THE Attic fancies that this last surmise is the correct one. Currier prints—some of them—are today selling for many more dollars than they once commanded cents. Are they worth the money,—artistically or in any other way?

It is difficult to say, after all, wherein lies the intrinsic worth of an object of art. Is such worth dependent upon refinement and excellence of workmanship? If so, the most commonplace of classic Wedgwood re-strokes would outsell the finest pots ever wrought by old Thomas Toft. Is it, then, an attribute of apparent loftiness of conception? If so, the Tussaud saints of Bouguereau would outrank the homely folk of Rembrandt and Winslow Homer. Is it discoverable in relative elaboration? If so, the era of Louis XV would mark the apogee of art.

It would seem, in short, that the harder we try to define the term "intrinsic worth" as applied to things artistic, the more surely are we headed for the ignominy of that last resort of critical vacuity—the appeal to beauty. And,

if we frankly abandon attempts at definition, and admit that our conception of the term is primarily a matter of general feeling, we are hardly in better situation; for our feelings, in considerations aesthetic, quite as often find their source within ourselves as within the object of our contemplation.

In the instance which started this discussion, furthermore, not anything is to be gained by comparing Currier & Ives prints with the more profoundly visioned and skilfully executed works of present day artists. The Curriers boast one possession denied to modern works—*an aura*. In certain surroundings their decorative vibration is correct. That is a point in their favor. For some purposes, indeed, no other pictorial forms can quite fill the place of Curriers except primitive American paintings,—and these few persons are as yet sufficiently courageous to utilize, or are capable of selecting, even when their courage is adequate.

Not So Bad as They Are Painted

EVEN technically speaking, there are many Currier prints which are far from despicable specimens of lithography. There is, for example, the dignified early portrait of Lafayette. Some of the presidential portraits are almost equally well done. A number of the sporting prints, too, will bear critical scrutiny.

But, unfortunately, good pictures and bad alike were printed on cheap and flimsy paper with no luxury of margins. When floating free they are liable to present a dog-eared and apologetic look. And heavy, old-style frames quite overpower them. But give a Currier print a tint-mat from two and one-half to three inches wide, neatly ruled and surrounded by a narrow frame of gold or black, and it at once begins to take on a fine air of breeding.

Little of the actual collecting of Curriers is either indiscreet or indiscriminate. A new urge in collecting, like a reform movement in politics, inevitably develops its lunatic fringe. But whatever consistent buying of Currier prints is observable seems to be well confined to items which illustrate phases of American life now very nearly extinct.

Mr. Eaton feels that "one generally suspects the accuracy of anything so crude." In this he is curiously in error. Granting their frequent crudeness, it is yet the very unimaginative and painstaking accuracy of these delineations of daily life which accounts for their erstwhile popularity with the multitude, and which, today, entitles them to high rank as historic human documents.

Whether or not the top prices being paid for Currier prints are just now out of line with the normal levels of the print market, nobody knows. Prices of prints or paintings seldom or never fully represent opinion as to the relative artistic excellence of the works themselves; they are simply a temporary gauge of desirability—an attribute determined by many subtle and sometimes fleeting influences. In the case of Currier prints, while these influences may, perhaps, be analyzed, they may not as yet be accurately appraised. Nevertheless it is probable that the verdict of coming years will remove from these humble yet revealing pictures the stigma of classification as junk.

A Chest on Chest

AN unusually interesting example of late eighteenth-century cabinet-making is the chest-on-chest pictured in this month's Attic. Tall chests of this kind were a favorite device of the Chippendale era, and Hepplewhite, as well, devoted his talents to their design. The popularity of the type waned, however, with the passing of the eighteenth century. Well before that time the upper case of drawers had begun to evolve as a cupboard with shelves. Then this cupboard descended to become a wardrobe, a lumbering yet unstable article of furniture, which happily passed with the advent of the built-in closet.

For varying reasons, the chest-on-chest never enjoyed as much popularity in America as in England. In this country, in fact, the type seems hardly to have survived the 1770's. The example illustrated is, as might therefore be expected, an importation from England—to be exact, from the Channel Islands, where, for more than a century, it stood in the same quaint brick home. It is now owned by Miss Mary A. Snow of Chicago.



CHEST ON CHEST (c. 1790)
An English example attributable to the Hepplewhite school.

The New Metropolitan Wing

THE recently opened New Wing of the Metropolitan Museum in New York is the most ambitious culture-historical exhibit thus far attempted by any American museum. It has, likewise, been extremely well press-agented. As the display, furthermore, is something without immediate precedent in those fields of art whose tillage is observed and reported by the newspapers, its brilliant opening caught most of the emissaries of the press somewhat at a disadvantage in the matter of equipment for comparison. The upshot has been much published blurb and little really discriminate consideration of the nature of the undertaking and the degree of success which has attended its progress.

Yet it is always easier to cavil at the critics than to do better than they. Admiration, too, for the broad imagination and the generous giving of Mr. and Mrs. DeForest, which made possible this highly significant museum project, is so great as to be almost too readily extended to halo the eventual result as well as the original intention. The visitor to the New Wing is conscious of a pressing will to admire, in spite even of his uncomfortable awareness that the thrill which signalized his embarkation upon the pilgrimage is relentlessly subsiding.

In the cold gray dawn of subsequent analysis he begins to realize the nature of his difficulty. He has approached the exhibits of the New Wing as one with keen appetite approaches an anticipated feast; he has retired from the encounter filled, yet with a disturbing sense of having received inadequate nourishment. And this phenomenon—to pursue the dietetic figure—he perceives is attributable to an insufficiency of mental and spiritual vitamines in the pabulum provided.

Briefly, in the New Wing the obvious elements of satisfaction all are present—in quality and quantity beyond serious question; but, as yet, the subtle something which should make them a part of life is lacking.

Now there is no gainsaying the difficulty of maintaining an aspect of comparative intimacy in rooms through which gaping thousands of the populace are daily allowed to pass. Even an actual habitation open to general inspection tends to assume an air of forlorn nullibicity, as those persons are aware who have soft-footed through the public chambers of European palaces, or have been privileged to contrast the Borgia apartments of the Vatican with the stanze of Raphael. Yet, be that as it may, if a museum hopes to enable the modern person not merely to *see*, but likewise to *feel* the character of the homes of his ancestors, it must discover some means of achieving the semblance of privacy amidst the facts of pitiless exposure.

But in the New Wing the deficiency suggested is not attributable exclusively to the absence of such lesser household equipment as coverings on the floors, books on the tables, garments hung against the walls or cast across chairbacks, and those innumerable half useful, half decorative accumulations which constitute the spoor of family

existence; it is in part due to the failure of the items used to constitute at all times a true ensemble. While there is, in each composition, invariably a relative correctness of period, there is not always a relative correctness of proportion. The pieces displayed in each room are not inevitably of their surroundings, particularly in those instances where too many examples of one type are used to compensate for insufficiency of others.

It would, of course, be absurd for the Museum to restrict the showing of its fine examples of furniture to those pieces for which there is logical place in the rooms proper. But the alternatives of imposing such restriction on the one hand, or of overfurnishing on the other might have been avoided by supplying on each floor a central hall for the comparative exhibit of specimens, with the adjoining rooms equipped to illustrate environment and utilization—a device, by the way, which makes the floor devoted to the Pilgrim century, on the whole, the most satisfying of the three.

As for Reproductions

OPINIONS will differ as to whether the Museum authorities were justified in mingling complete and partial reproductions of early American rooms with those whose structural materials are actually old. In framing their plans at the outset, quite obviously they had before them the choice of adopting either of two policies. The first policy would have required the limiting of the display to those examples of the early home-builder's art which chance circumstance had preserved intact to the present day. The second would have aimed at the completest possible re-creation of typical rooms from each of the three centuries of American life. Such a policy would not concern itself too meticulously with the actual age of the backgrounds used, so long as these latter were correct in material and design and convincing in atmosphere.

The authorities adopted the second policy. From the standpoint of educational effectiveness the Attic believes that they were very wise. While their procedure inevitably robs the New Wing of some sacred character as a reliquary unprofaned, it offers the compensating attributes of historical consistency and fundamental completeness.

At the same time, all this care concerning backgrounds carries with it important responsibilities for finishing each picture with full regard for the value of even the minutest details. That is an accomplishment not immediately to be wrought. Such pictures, like all thoughtful works of art, grow slowly. In the end they frequently owe less to initial inspiration than to an infinitude of patient correction. The adequate finishing of the entire panorama embodied in the New Wing of the Metropolitan may well call for steady effort maintained through many years to come. To view the enterprise, therefore, today, as a complete and perfected work, and from that standpoint to accord it either hasty criticism or extravagant praise, is to be guilty of serious misjudgment.



Fig. 1 — "VIEW OF SANDWICH GLASS WORKS" (from a wood cut)

The above entitlement appears on a wood cut owned by Mrs. P. W. Whittemore. It bears the further entitlement *Glass Manufacture in the United States*. The source of this work of art is, however, not divulged.

The Boston and Sandwich Glass Company

By PRISCILLA C. CRANE

NOTE — The following article is based on information gleaned, for the most part, on a trip to Sandwich in May, 1924. In spite of diligent search, I have been unable to locate any manuscript records concerning the Company beyond the old account book now for the first time discussed. The material here compiled is derived chiefly from personal interviews. A list of the persons seen, together with a bibliography, is appended—P. C. C.

Beginnings

IN 1825 Deming Jarves, born 1791,* a resident of Boston, living near the corner of Boylston and Tremont Streets† and interested in the New England Glass Company at Cambridge, Massachusetts, started a glass factory at Sandwich, Massachusetts, called The Sandwich Manufacturing Company.

Ground was broken in April, dwellings for the workmen built, and manufactory completed, and on the 4th day of July, 1825, they

*Deming Jarves is said to have been born in Boston, but he is not listed on the city records.

†Charles F. Dalton, old glassworker, born 1845.

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commenced blowing glass, three months from first breaking ground. In the following year it was purchased of the proprietor, a company formed, and incorporated under the title of the Boston and Sandwich Glass Company.*

The Act of Incorporation may be found in Chapter 99, Acts of 1825, *Private and Special Statutes of the Commonwealth of Massachusetts*, and reads as follows:—

Sect. 1.

Be it enacted, etc. That Deming Jarves, Henry Rice, Andrew T. Hall, and Edmund Monroe and such persons as may become associated with them and their successors and assigns be and hereby are made a corporation by the name of the Boston and Sandwich Glass Company for the purpose of manu-



Fig. 2 — THE GLORY THAT WAS GLASS

Ruins of the Cape Cod Glass Factory, from the north. The Cape Cod Glass Company was founded in 1858 by Jarves after his withdrawal from the Boston and Sandwich concern.

**Reminiscences of Glass Making*, Deming Jarves, Boston, 1865.



Fig. 3—SANDWICH GLASS

Three characteristic examples of glass are shown on this page. It would probably be impossible to fix accurate dates for these pieces. Owned by Mrs. P. W. Whitemore.

facturing glass in the city of Boston and town of Sandwich in the county of Barnstable and for that purpose shall have all the powers and privileges and shall be subject to all the duties, requirements and disabilities prescribed and contained in an act defining the general powers and duties of manufacturing corporations and the several acts in addition thereto.

Sect. 2

Be it further enacted that the said corporation in their corporate capacity shall and may lawfully hold and possess such real estate not exceeding \$100,000 and personal estate not exceeding \$200,000, as may be necessary and convenient for carrying on the manufacture of glass in the places aforesaid. As of February 22, 1826.

In so far as I can learn, most of the invested capital came from Boston and not from Sandwich.* The factory was located in Sandwich for two reasons: *first*, the abundance of local fuel; and *second*, easy transportation. At this time the New England glass factories burned wood, and easy access to timber was a chief reason for settling on Cape Cod. At Sandwich, too, there is a tidal creek which reaches back from the ocean for about a mile, and which is navigable for small boats. From Sandwich to Boston by water is approximately fifty miles:—easy transportation was thus assured. The factory was built on the edge of the creek, which was later widened to permit boats to come directly to the plant.†

There is no foundation for the statement that Jarves picked his site at Sandwich on account of the sand to be found in that neighborhood. In fact, the sand at Sandwich contains too much iron, and is too coarse for making fine glass. All of this product used at the factory was imported from Morris River, New Jersey, and from the Berkshires

*William E. Kern, old glassworker, born 1830, started to work in factory as boy of thirteen. See contrary statement by Walter A. Dyer in ANTIQUES for February, 1922 (Vol. 1, p. 58).

†John Jones, old glassworker, born 1850.



Fig. 4—SANDWICH GLASS

in western Massachusetts. It came at first by boat, and later by train.

Fact and Tradition

It has been said that, from 1825 to 1858, the factory output was “transported by boat to Boston in the sloop *Polly*, which was able at high tide to come up the creek almost to the doors of the factory.”* There seems to be no local record of this boat, and the evidence concerning the creek and the transportation of the glass is quite varied. I was told by one man† that the creek was dredged and water gates were built, and that, when the boat had been loaded, these gates were opened so that the force of the water rushing out carried the boat through the creek. Entrance was only possible at high tide.

Still another man‡ told me that all the glass was loaded on flat-bottomed scows, and poled down the creek on high tide to the boats waiting outside. Supplies of coal, sand, etc., were brought up in the same way. He also said that

there was a small railroad, or “bogey,” built about 1827,§ to carry the glass across the marsh—approximately a mile—to the shore. This is said to have been one of the earliest railroads of its kind in America.

The merchants of the town had a sloop, the *Osceola*, which was used to carry freight and passengers to and from Boston, and no doubt it carried glass also. The creek now shows no signs of having once been dredged; at low tide it is merely a mud flat.

Early Organization

The Boston and Sandwich Glass Company owned over 20,000 acres of forest land, from which the wood for firing the furnaces was procured. This fuel was cut chiefly by farmers living in the hills back of Sandwich, and was brought by ox team down into the village,—a matter of six

*Walter A. Dyer in ANTIQUES as before.

†Thomas Montagu, old glassworker, born 1848.

‡William E. Kern.

§See contrary statement by Dyer as before.

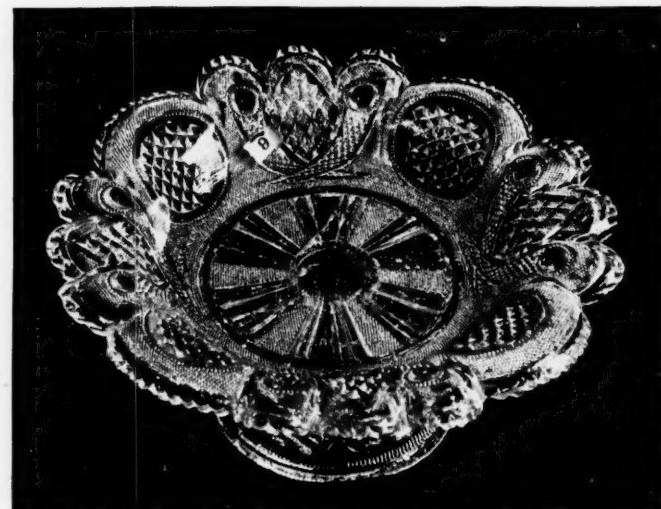


Fig. 5—SANDWICH GLASS

or seven miles. Fifty cents a cord was the pay for cutting and hauling the wood. It is said that most of the town taxes of these early farmers were paid with the money thus received. The old roads through the woods near Forestdale (part of Sandwich township) are still deeply rutted, and show signs of the wear and tear of the heavy hauls which formerly passed over them.*

The men who tended the furnaces were called "shearers"; and the operation was known as "shearing the furnace." In the old account, or *sloar†*, book of the factory‡ there are listed, "2 shearers \$12"; but no information occurs as to whether this is a weekly or a fortnightly rate. I am inclined to believe it to be the former, as the wages in all glass factories were remarkably high for the period.

In this same account book, the first date in which is Ju'y 9, 1825, the following glass-workers and their wages are listed:

John Snowdon	17
Jos. Crosby	14
Samuel Kern	8
2 boys	6
	45
Benj. Haynes	17
Benj. Tewkes	14
Alford Green	6
2 boys	6
	43

*John Jones and others.

†Sloar is a familiar word in glass phraseology. May it not be a corruption of *slore*: to grasp?

‡Now in the possession of William E. Kern and very kindly loaned to me for reference purposes.



Fig. 6—SANDWICH CANDLESTICK
A piece whose massive outline and heavy base seems to suggest a fairly early date in Sandwich history. Unusually handsome for its type. Owned by Mrs. P. W. Whittemore.

John Doyle	16
John Scott	14
Isaac Fesenden	7
2 boys	6
	43
M. Doyle (Michael)	16
Arratt	10
Wm. Lapham	5
2 boys	6
	37
Thomas Lloyd	16
Samuel do	14
C. Lapham	5
2 boys	6
	41
2 shearers \$12, 2 shear men \$12, 2 W.	
Dryers 12	36
1 pot-maker 9, 2 assistants 6-12 . . .	21
2 packers 12, 2 stoppers 12, 1 boy 2	26
Doudy (?) Drake 0.50, 2 laborers 12	24 50
Blacksmith	8
	324.50

Deming Jarves was manager of the factory until 1858. Captain William Stetson was his assistant until 1830, when he was succeeded by Theodore Kern, who subsequently served as superintendent for some thirty-six years. George Lafayette Fessenden, or "Lafe" as he was almost universally called, became manager on Jarves' retirement (1858). The former's brother, Sewall H. Fessenden, was agent in Boston for many years. George Lafayette Fessenden was succeeded by Henry V. Spurr in 1882.

First Products

The factory, in 1825, consisted of an eight-pot furnace, each pot holding eight

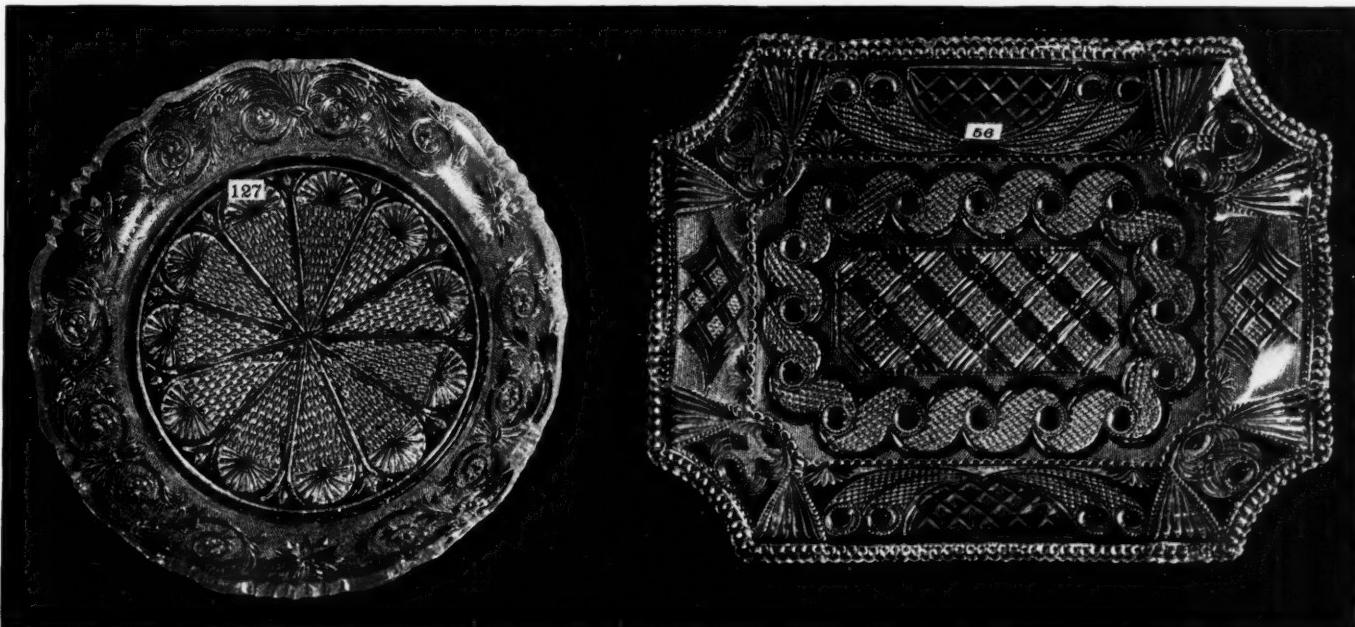


Fig. 7—SANDWICH PLATES

The peacock feather and the bull's scroll of the second example suggest certain French glass patterns of the 1830's. It is worth noting, further, that this same design occurs in the Pittsburgh eagle cup-plates attributed to the decade of the '30's. Compare Figures 3 and 5. The first example appears to be considerably later in date. Owned by Mrs. P. W. Whittemore.



Fig. 8—SANDWICH GLASS IN MINIATURE

Sparkling to the eye and imparting a pleasant sound when struck, such specimens of children's glass possess certain cheerful qualities which, though hardly appealing to the higher aesthetic sensibilities, are admittedly attractive. Owned by Mrs. P. W. Whittemore.

hundred pounds. The weekly melts did not exceed seven thousand pounds. The yearly product was valued at \$75,000. From sixty to seventy hands were employed.*

The pots in which the glass was annealed were all made directly on the grounds in a special building. In order that the clay of which they were made should be very fine, it was trodden by a man and a boy. As one old worker† said, "I got in a trough and danced all day."

There was one glass house at first with five "shops," as the individual crews were called. In 1849 a second house was built, the two being known as the *upper* and the *lower* house. Each had a ten pot furnace.‡

First Products

The first products of the factory were tumblers, cruet stoppers, moulded hats, toy decanters, twisted cruets, common salts, pint pocket bottles, $\frac{1}{2}$ -pint mold jugs, 5-inch mould patty pans, star and ball stoppers.§

The first piece produced at the factory was blown July 4, 1825, by Charles W. Lapham.¶ Chamber and "high blown stem lamps," "lamps on foot," and "peg lamps" were first made on July 30, 1825. "Six-inch round dishes, heavy plain ink, 5-inch molded patty pans, button stem short lamps, common pungeons,|| flint champagnes, molded salts for cutting, molded mustards, Liverpool lamp glasses, small and large rose foot lamps, oval moulded, 9-inch dishes, fount inks, tulip lamp glasses, cylinder lamp glasses, flint

liqueurs, cologne bottles, centers dishes, 38-pound bowls, 2½-pound bowls and bird boxes" are among the entries of the first three months in the account book.

Invention of Pressed Glass

It has been said that the modern method of pressing glass was invented at the Sandwich works. Joseph D. Weeks, writing in 1880* says:

The invention of the American press (for glass) is ascribed to a Massachusetts carpenter in the town of Sandwich about 1827 who, wanting an article of glassware made for some purpose, went to Mr. Deming Jarves and asked him if he could make the article desired. Mr. Jarves told him it would be impossible to make such an article. The carpenter asked if a machine could not be made to press glass into any shape. The idea was scouted at first, but, on second thought, Mr. Jarves and the carpenter fashioned a rude press and made the experiment. This machine was intended to make tumblers, and when the hot molten glass was poured into the mold which was to determine whether glass could be pressed, the experiment was witnessed by many glassmakers of that time. They were nearly all of the opinion that the experiment would come to naught and were greatly amazed when the result demonstrated that it was possible to press glass. The first tumbler that was manufactured in the rough, improvised press remained in Mr. Jarves' possession for many years and then passed into the hands of John A. Dobson, a well-known glass dealer of Baltimore and was exhibited at the Centennial Exhibition by Hobbs, Brockumier & Co., where it was accidentally broken by Mr. John H. Hobbs.†

Mrs. Williams, in *Sandwich Glass*,‡ states that the pressing mould for glass was invented in 1827 at the New England Glass Company. In all of this the evidence is purely of the hearsay variety. But the oldest surviving worker§

*Report on the Manufacture of Glass, by Joseph D. Weeks, in Department of Interior, Report on Manufactures in United States in tenth census.

¶In the Philadelphia U. S. International Exhibition, 1876, Official Catalogue, J. H. Hobbs, Brockumier & Co. are listed from Wheeling, West Virginia, as exhibiting "soda lime glassware."

||Sandwich Glass, by Leonore Wheeler Williams, N. Y., 1922.

§William E. Kern.

*Reminiscences of Glass Making, as before.

†Hugh Brady, born 1830.

‡William E. Kern.

§Account book.

¶William E. Kern.

||This word is found spelt in many different ways: pungeons, pungeens, pungrants, etc. May it not be a corruption of the word *puncheon*—slang for a bowl? Bowls would undoubtedly have been among the first products of the factory, but there are few entries of them, while *pungeons* are numerous.

CATALOGUE OF PETROLEUM OR KEROSENE OIL LAMPS & CHANDELIERS.

Fig. 9.—SANDWICH LAMPS (*late period*)

The extensive use of petroleum for illuminating purposes is a phenomenon of the last quarter of the nineteenth century. The illustrations here are from the leaf advertisements issued by the Boston and Sandwich Glass Company. They probably belong to the decade 1875–1885. Reproduced from sheets owned by H. S. Dowden.

of the Sandwich plant gives credit for the pressing mould to the New England Glass Company. The date appears to have been earlier than 1827, however, since the process seems to have been known to Jarves previous to his establishing of the Sandwich factory.

Hiram Dillaway, an Englishman, was long the head mould maker at the Sandwich factory, and designed most of its patterns.* Without doubt, he and Jarves improved the process of pressing glass, which Jarves had perhaps known at the New England Glass Company.† If such is the case, the story told by Weeks may be the correct one, with merely the change of location to Cambridge, and the date to before 1825. That Jarves was constantly interested in improving the process of pressing glass is without question. On May 28, 1830, for example, he took out a patent for an improvement in glassmakers moulds:‡—

The improvement claimed is the forming of a handle or handles or other similar projections on glass cups, by pressure at one operation, instead of attaching them to the cup after it has been blown, in the way heretofore practised.

The mould is to be made in the unusual manner of brass or other suitable metal, excavations being provided for the formation of the handles. The plug or piston which is to form the inside of the cup is made to fit exactly into a rim which forms the top of the mould, so that when it is pressed down none of the fluid glass which has been put into the mould can escape at top, but will by the pressure be forced into the cavities described. The claim is to the forming of the mould in the manner above indicated.§

*Frank Ellis.

†On December 1, 1828, from Boston, Jarves obtained a patent for a method of "pressing melted glass into moulds." Moore, *Old Glass, European and American*, New York, 1924, p. 339.

‡*Repertory of Patent Inventories*, London, 1831, Vol. XI, p. 239, American Patents.

§Deming Jarves had taken out patents for a machine for opening glass blowers' moulds, February, 1821. In June, 1829, and October, 1830, he took out patents for "glass knobs." Moore, *Old Glass European and American*, p. 339.

The moulds employed for pressing glass were for the most part made of brass. For large articles the presses worked with a screw instead of a lever. The designs were cut on the plunger and pressed upside down and the article, while very hot, turned into a receiver of the same shape as the mould.*

Early Cut Glass

That glass was made for cutting in 1825 is indicated by several entries in the account book, but no statement occurs as to whether the cutting was done at Sandwich or elsewhere.

Octagon dishes, sugar bowls, decanters, cruets, 10-inch oval dishes, 7, 8 and 9-inch octagon dishes, ship tumblers, etc., were common articles of manufacture, besides the ones already mentioned. Some of these were doubtless cut.

First Record of Familiar Items

On September 23, 1826, occurs the record† of "310 Dolphin tall pungents \$18.10." On November 4, 1826, are first listed "34 Lafayette Chamber Cylinder Lamps \$5.66" and "56 Lafayette lamps \$14." Petticoat lamps are noted as first having been made on December 23, 1826: "211 petticoat lamps \$25.22." The first entry of cup-plates is on April 20, 1827, and is as follows:

132 No. 1 cup plates	\$7.92
305 No. 2 cup plates	15.25
77 No. 3 cup plates	2.98

There is no explanation as to what the difference in the numbering of the cup-plates means. It will be observed that they are listed at six, five and four cents each, but whether these figures represent cost of manufacture or

*William E. Kern.

†Account Book.

selling price is not clear. It would seem to be the selling price.

On March 9, 1827, are listed "7 Lafayette Salts \$1.16", I should imagine that these are the same as the salt reproduced some time since in ANTIQUES.* It is interesting to note that one salt was worth $16\frac{1}{2}$ cents.

Various Forms and Colors

What is known as *lace* glass must have been turned out quite early in the history of the factory, for it was presumably not made after 1840.[†] Colored glass was first made in the thirties, but its great improvement and extension of manufacture did not occur until after the Civil War.[‡] Snakeskin glass is supposed to have been made about 1860;[§] *hobnail* somewhere in the ten years following the Civil War; *cable* glass at the time of laying the French cable (1867); *opaque* after the Civil War.

*ANTIQUES for April, 1922 (Vol. 1, p. 152).

[†]John Chipman, who was told by an old glassworker, now dead. Rather long-range evidence, to be sure.

†John Jones, and receipt book, dated 1868, in possession of Frank Lloyd.

§This and the other dates were given to Mr. Chipman by the old glassworker, who identified the pieces for him.

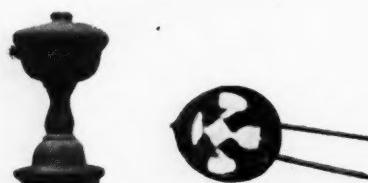


Fig. 10—WOOD PATTERNS FROM SANDWICH
Metal moulds used for glass pressing were cast from wooden patterns. The pattern at the left is evidently that of a lamp base. The one at the right is unidentified. Owned by Frank Lloyd.

The *diamond* pattern was first cut by "Gaffer" Cook, who is said to have designed the pattern.† What is known as the *Grant* pattern, i.e., a pattern in which the diamonds are quite fine, was made at the time of Grant's candidacy for president (1868). Alabaster glass is the bluish white glass, similar in aspect to china ware, which is so often found used in lamp bases.‡

Sandwich Glass Company, which sent to England for a man, Rice Harris, who came to this country for six months and taught the process of making it. He received for his services \$5000 and expenses. §

Factory Methods

Beginning in 1843 and continuing until 1867, the workmen in the factory were divided into four shifts, or "turns." The first turn was from one A. M. until six. The second turn was from seven until noon; the third from noon until

* "Gaffer" means the head man of a shop.

[†]Ella Silsby, corroborated by others.

*Hugh Brady.

§William E. Kern

CATALOGUE OF PETROLEUM OR KEROSENE OIL LAMPS & CHANDELIERS

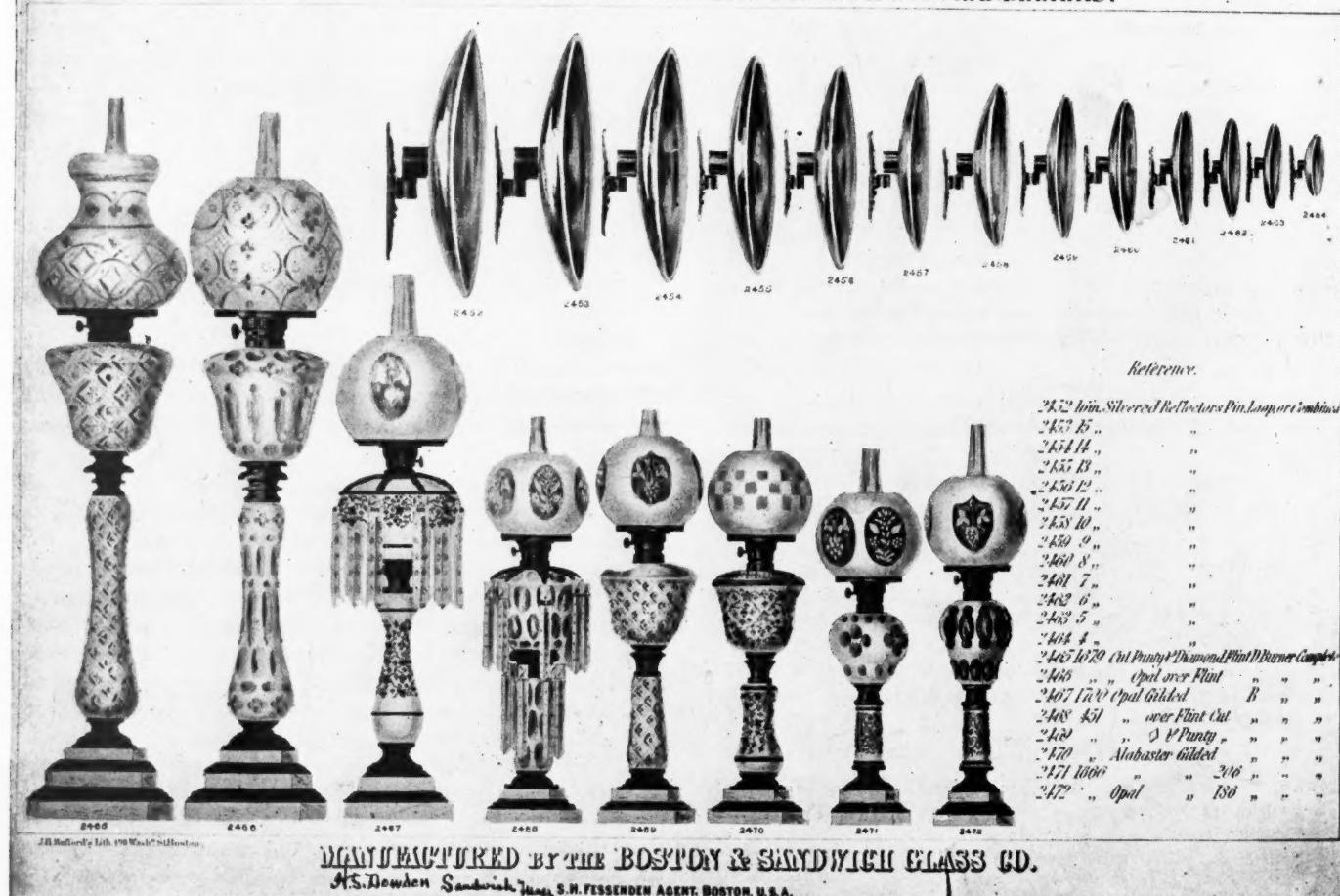


Fig. II.—SANDWICH LAMPS

The influence of mid-century Bohemian types of glass is apparent in these lamps. They probably date from 1870-1885. Reproduced from sheets owned by H. S. Dowden.

six p. m. The same men who had served on the first turn came in for the third. The last turn was from six until midnight, with the second turn men on.

This meant that the factory worked night and day and thus required only four working days a week, leaving a holiday for the men from Friday morning at six until the following Monday.

The boys worked tending the glory holes and getting in wood. Every Fourth of July these boys were presented with fifty cents each to spend on fireworks. They were likewise allowed to gather and work the glass in their spare time, and were encouraged to learn the glassmakers' trade.*

Treatment of Employees

The Company, as was perhaps natural in a small town, looked after its workers in every way. The employees began to work while mere lads, and continued in service until they were old men. If they were unable to make good in one job, another would be found for them. At Christmas time the Company made presents of flour, coal, etc., to the widows of men who had been in their employ.

The Company likewise built workmen's houses and established near the factory a small village, which is still standing.† The houses could be bought on the instalment plan.

Many are the stories told of the kindness of the Company to its employees, and of "Lafe's" personal kindness to individuals. As one old man said, "It was the best place any man ever worked. 'Want for nothing' was Lafe's common saying."‡ Sewall H. Fessenden, the Boston agent, whose offices were at 26 Federal Street for many years, was the hero of all the small boys of Sandwich. He used to visit the works once a month, and the tale goes that on each occasion he wore a new suit of clothes!§

When the Railroad Came

After the railroad came to Sandwich, in 1848, much of the factory's supplies and products was transported by rail. Several years after it had reached Sandwich, however, the Old Colony Railroad raised its rates, to the disgust of the Boston and Sandwich Glass Company. Accordingly, in 1853, the steamer *Acorn* was built. It was at this time that the channel was probably dredged to admit of her entrance.

For several years this vessel carried all supplies, and was also used as an excursion boat, the trip to Boston and back costing one dollar.¶ The railroad soon came to terms with the Company, which then built a wharf at Cohasset Narrows, now Buzzards Bay, where coal, brought up the bay, was landed and was transported nine miles by rail to Sandwich, thus saving the long and hazardous trip around Cape Cod.||

Shifts and Changes

Much glass was exported to South America, Rio de Janeiro being a port often appearing on the books of the

*William E. Kern.

†This village was contemptuously referred to by the old inhabitants of Sandwich as "below the tracks," and one's social standing was gauged by whether one lived "above or below the tracks."

‡Hugh Brady.

§Charles F. Dalton.

¶Charles F. Dalton.

||The Cape Cod Canal has since been cut through—its northern entrance is about a mile from the old factory.

Company.* February 18, 1853, the capital stock of the Company was increased \$200,000, making a total of \$500,000.† February 26, 1859, this was reduced to \$400,000, par value of shares \$80.‡

The Cape Cod Glass Company

In 1858 Deming Jarves resigned from the Boston and Sandwich Glass Company, and, together with James D. Lloyd,§ built the Cape Cod Glass Company works at Sandwich, about half a mile from the old factory. Mr. Jarves built this plant for his son, John, who, however, died a few years later. The works were opened with much ceremony, every person in the town of Sandwich receiving an engraved invitation to a clambake and an inspection of the new factory.

The Cape Cod Glass Company commanded all the modern improvements then known to glass manufacturing,¶ and paid ninepence more a day to its workers than did its rival. William E. Kern became superintendent, earning \$35 a week as superintendent, and \$12 a day as workman.||

Jarves imported men from England to teach special methods. Among others were Nehemiah Packwood and John Jones from the Stourbridge district in Worcestershire, where there were many glass factories. Packwood worked for the Cape Cod Glass Company for about six months, and then went over to the Boston and Sandwich concern. He was a designer of cut glass, and under his direction the first chandeliers made at the Boston and Sandwich works were cut.**

Troubled Days at Sandwich

During the Civil War John Jarves died, and many of the Sandwich men went to fight. Deming Jarves, too, was growing old. The Cape Cod Glass Company never succeeded in becoming a successful competitor of the Boston and Sandwich Company.

Deming Jarves died in Boston April 15, 1869, aged 78, after a long illness.†† The Cape Cod Glass Company was disposed of by the Jarves family and remained unused for a period of years, until taken over by one Dr. Flower, who experimented with a glass which he called "vassa murrhina." It was, however, never commercially successful.

In 1882 the factory was bought by Charles W. Spurr and was used for a veneering plant. This venture was short lived. The factory has since slowly fallen to pieces. Only the stack and part of the building now remain standing. The workmen scattered, some to New Bedford, some to Philadelphia, and some to Brooklyn. Not a few went west, where glass factories were everywhere springing up.

*Charles F. Dalton, who remembers, as a child, looking at the names in the record books, and hunting them up on the map in his geography book.

†Acts of 1853, Chapter 12, Commonwealth of Massachusetts.

‡Acts of 1859, Chapter 65.

§Frank Lloyd, son of James D. Lloyd.

¶See account of Delano patent feeder, a new invention, used in the Cape Cod Glass Company, in Jarves' *Reminiscences of Glass Making* appendix.

||William E. Kern and Thomas Montagu.

**John Jones.

††Mr. Kern says that, on the night of April 15, he had, after seeing that the fires were all right, just left the Cape Cod works when some boys called after him, "Up he goes," referring to the smoke from the fire. It was not until the next day that he learned that Jarves had died. The fires that Mr. Kern stoked that night were never relighted.

Last Years of the Boston and Sandwich

The later years of the Boston and Sandwich Glass Company may be quickly summarized. In 1870 the Company had offices at 26 Federal Street, Boston, 20 Murray Street, New York, 419 Commerce Street, Philadelphia, 246 West Baltimore Street, Baltimore. They did little advertising and had few travelling salesmen. The factory was run continuously—good times or bad—and the stock, as made, was stored in the old railroad round-house until wanted.

The factory was one of the best known glass houses in the country and its better products were much in demand. Most of its later work was in cut and etched glass, although it still continued to make cheaper pressed glass, together with lamps with metal bases, which last were imported from England.

In the Philadelphia 1876 Exhibition the Company exhibited "Cut crystal chandeliers, rich cut glassware of every description, including the 'Daniel Webster Punch Bowl.'"^{*}

In 1882, George Lafayette Fessenden was succeeded by Henry V. Spurr, who had long been head salesman in the Boston warehouse, and who had originally entered the Company's employ in 1849. The agent still continued to be Sewall H. Fessenden.

Competition from the West

Competition in the glass industry became much keener after the Civil War, the western factories having the advantage over those in the east owing to their use of natural gas for fuel, and to their proximity to coal, sand, etc. The profits of the Boston and Sandwich Glass Company began to dwindle. For several years the works were run with no profit whatever. In 1887, however, a crisis occurred. The men had formed a union, at the instigation of a western "agitator." They presented demands for many new rules. The Company explained that it could not continue its business if these were put into force, and called attention to the good it had done and was doing for the inhabitants of Sandwich. Eventually it issued an ultimatum to the effect that, "If the fires are allowed to go out they will never be re-lit."

The Finish

The men, unable to believe that the Company meant what it said, struck. The furnaces were allowed to die. On January 2, 1888, the works were closed, never to reopen. The Company's charter was dissolved March 6, 1894, after the books had been destroyed. Cases of glass were dumped in heaps outside the factory, and many of the cheaper kinds of glass were sold to a chain of five-and-ten-cent stores. Then the population of Sandwich began to shrink. In 1857 it numbered 4800; today there are scarcely 1500.

It is said that, during the height of its prosperity, the Company cleared as much as fifty per cent a year for several years; and that, during the sixty-three years of its existence, it produced about \$30,000,000 worth of glass.

After the closing in 1888, many attempts were made to start the old works again, but none were successful. Among

^{*}In Official Catalogue 1876 Exhibition as before. The punch bowl seems to have disappeared, several of the older workers remember that three or four big bowls were sent to the Exhibition, but no one had heard of the Daniel Webster bowl.

others came Cardenio King, who bought the factory and remelted the cullet, or imperfect glass, producing a brown and unattractive output. This, too, proved a failure. Since then the factory buildings have fallen to pieces. What remained was torn down in 1920, except for one building used as a fish freezing plant, and a new building erected for a bark factory.

The ruins have been pretty well searched over for pieces of glass, some of which have been mounted into jewelry by a Sandwich woman.* The town has no industry now, and the younger people are gone, leaving a sleepy Cape Cod village with but memories of the industrial city that might have been.

LIST OF PERSONS INTERVIEWED

In Sandwich, Massachusetts.

John Jones, old glassworker.

Thomas Montagu, old glassworker.

Hugh Brady, old glassworker.

Frank Lloyd, son of James D. Lloyd, glassworker in Boston and Sandwich and Cape Cod Companies.

Frank Ellis.

William Nye, president Sandwich Historical Society.

John Chipman.

Frank Howland, town clerk of Sandwich.

Fletcher Clark, old inhabitant of Sandwich.

Mrs. Bertrand C. French, maker of jewelry from glass.

Miss Eliza Wing, daughter of Paul Wing, Sandwich school teacher.

Miss Caroline Nye, whose father worked in factory.

Mrs. Ambrose Pratt, family inhabitants of Sandwich since founding.

Mrs. Benjamin Webber, East Sandwich.

In Sagamore, Massachusetts.

Miss Ella Silsby, much interested in Sandwich glass history.

In New Bedford, Massachusetts.

William E. Kern, former superintendent of Cape Cod Glass Company.

In Boston, Massachusetts.

Russell Spurr, son of Henry V. Spurr, manager for Boston and Sandwich Company.

Charles F. Dalton, old glassworker.

Mrs. Robert T. Swan, whose father, Joshua Crane (my great grandfather) was, according to tradition, president or one of the main directors of the Boston and Sandwich Company between the years 1839-1846.

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*Mrs. Bertrand C. French.

Little-Known Masterpieces

XI. An Early Pennsylvania Day Bed

By CLARENCE WILSON BRAZER

THREE has recently come to light, with Harry L. Lindsey, at Media, Pennsylvania, a most unusual double splat loop-back couch, or day bed, of the so-called Queen Anne or early Chippendale period, and dating from somewhere between the years 1725 and 1750. Apparently this piece was made in the nearby city of Philadelphia, for it bears close resemblance to similar chairs with single splats found in that locality.*

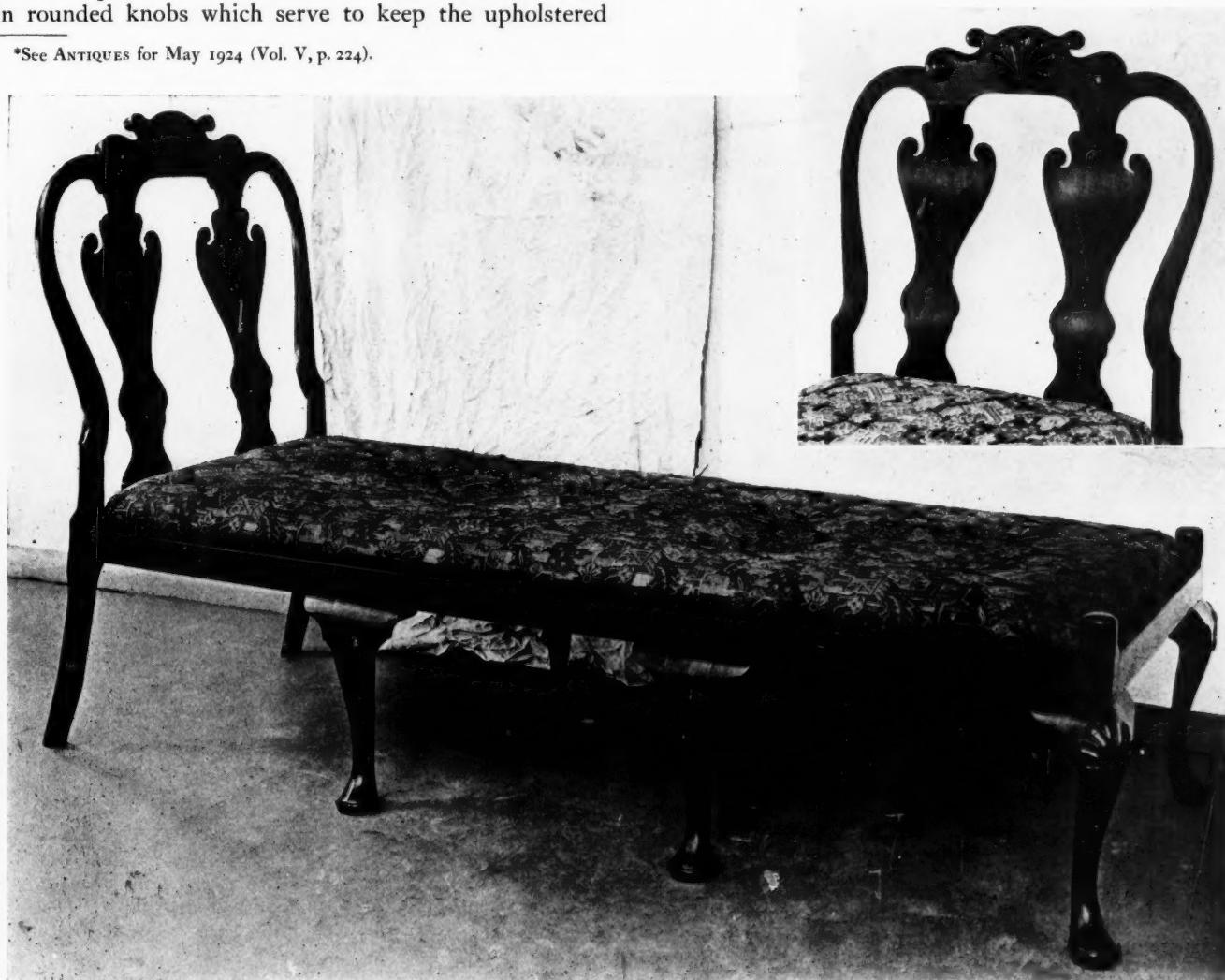
The wood is of mahogany, beautifully though simply carved with a convex shell and spirals at the head. Upon the knees of the two end legs similar carved shells with concave scallops appear. These end legs are carried up two and one-quarter inches above the frame and terminate in rounded knobs which serve to keep the upholstered

cushion in place. The side and end rails are both arranged for pegs four and one-half inches on centers to hold the sacking support for the cushion proper. The arrangement is similar to that illustrated in *Colonial Furniture in America*,† though this latter piece is of considerably more recent date.

This couch is apparently one of the first of its kind to be made without stretchers and it will be noticed that the legs are not only beautiful and graceful in form, but sufficiently sturdy as well.

†Luke V. Lockwood, *Colonial Furniture in America*, New York, 1921, p. 148, fig. 646.

*See ANTIQUES for May 1924 (Vol. V, p. 224).



COUCH OR DAY BED (c. 1725)

Top of the frame 14½ inches above the floor; the back rises to a total height of 41 inches above the floor with an over-all spread of 28 inches, although the frame of the couch is only 26 inches wide by 67 inches long. The depth of the frame is 2 inches on the outside face with a ½-inch rabbet around the inside. In this rabbet are located the peg holes.

Some Early American Pewter

From the Twentieth Century Club Exhibit

AMERICAN pewter, as a special category worthy of the collector's zeal, won its first important public recognition in the "Exhibit of American Marked Pewter" held during late January at the Twentieth Century Club in Boston. The specimens shown were loaned for the occasion and, as the request for examples had been widely broadcast, they represented a considerable spread of territory. The nucleus of the show, however, was provided from the comprehensive collection of J. B. Kerfoot, who sent not only a full series of eight-inch plates, but a number of his most important possessions in the way of bowls, coffee pots, tankards and porringer. Where there were gaps among the rarities, these were, in the main, filled from the choice collection of Herbert Lawton, who modestly withheld his loans until need for the unobtainable arose, whereupon he generally succeeded in producing it from his reserve of treasures.

The best of his own pieces,

together with all the marks known to him at the time of publication, Mr. Kerfoot has already illustrated in his book *American Pewter*.^{*} Nothing would be gained by an attempt here to duplicate any of that material.

ANTIQUES is, however, happy to picture what it considers some of the more important items—outside of those belonging to Mr. Kerfoot or published by him—which were shown at the exhibition. Such publication gives opportunity to record some freshly discovered data as to certain makers' marks. For the chance to accomplish this ANTIQUES is indebted to the courteous helpfulness of the owners of the pieces illustrated, the officers of the Twentieth Century Club and the extraordinary abilities of Charles R. Darling as a photographer.

Such comment as seems pertinent concerning each item will be printed in conjunction with the illustration of it. No attempt at chronological

*J. B. Kerfoot, *American Pewter*, Boston, 1925.



Fig. 1

arrangement has been made in listing pictures or in commenting upon them.

NOTES

Fig. 1—TWO PEWTER PORRingers.

By Daniel Melville, Newport, R. I. (1755-1793). The porringer at the left no doubt belongs in date not far from that whose mark, reproduced by Kerfoot, is of 1788. The porringer at the right, also bearing on the handle a mark of D. Melville, is possibly later than that at the left. Furthermore it bears under the handle, as shown in the accompanying illustration, the initials T. M., which are, doubtless, those of Thomas Melville, son of Daniel. As to whether this additional mark applied by Thomas Melville is to be viewed as the subsidiary touch of an apprentice or as a personal indication on ware which, posthumously, bore the elder Melville's business stamp, opinions may differ. Kerfoot makes no mention of Thomas Melville and does not record the curious mark pictured here at the top of Figure 1.

To Dwight Blaney, owner of the two porringers illustrated, ANTIQUES is indebted for the following two excerpts from the *Newport Mercury*, which throw new light on the Melvilles, father and son. Their name, by the way, appears subject to various spellings:

Newport Mercury,
November 26, 1793.

On the 22 inst. departed this transitory life Mr. David Melville, pewterer, in the 38th year of his age.

Newport Mercury,
January 5, 1796.

Thomas Melville informs the public at large that he now carries on the PEWTER Business in all its various branches where may be had Pewter of all kinds and lead weights, etc. N. B. He now carries on the business at the House and Shop just above the Church on the Hill formerly occupied by his father David Melville deceased.

Fig. 2—SKINNER
PEWTER PLATE AND
MARK.

Kerfoot lists Fig. 2

John Skinner, whose name appears in the Boston *Directory* of 1789, as an eight-inch plate man among early pewterers. The Skinner mark is, however, one of the few which he failed to secure before publication of his book. The plate here illustrated, together with its somewhat faint, yet legible mark, was loaned for the show by E. C. Ford.

Fig. 3—AUSTIN MARK
(not exhibited at Twentieth Century Club).

Mr. Ford has likewise been fortunate in turning up a thirteen-inch Austin plate which clears one of Kerfoot's mysteries. On page 84 of his book and, among illustrations, Figures 66-68, the author of *American Pewter* offers the work of

one Austin, of the Massachusetts coat-of-arms mark. Curiously enough, in all examples of this mark discovered by Kerfoot only the name *Austin* has been legible; the distinguishing initial of the Christian name has been obliterated. But, Mr. Kerfoot observes, "I shall be surprised if Nathaniel Austin does not turn out to be the man responsible." Surprise, therefore, is forthcoming: the mark here shown presents the Massachusetts coat of arms, and, while almost suppressing the last name of the maker *Austin*, reveals the all-important first initial *R*. It is clear therefore that Richard Austin, and not Nathaniel, is to be credited with this coat-of-arms mark—a discovery which will somewhat augment the number of pieces to be credited to the former. This plate is now owned by Herbert Lawton.

Fig. 4—PEWTER PLATE AND MARK (*I W* with Rose and Crown).

This plate, whose mark is reproduced below it, offers one of the most interesting problems in pewter which the show developed. The character of the pewter itself, the hammer marks about the bottom and the *Rose and Crown* stamp with the initialed lozenge *I W* would, by themselves, be accepted as *prima facie* evidence of English manufacture.* The ship with the under-written inscription *New York*, however, suggests production on this side of the ocean.

The closest available analogue to this ship mark is that used by Stephen Maxwell of London, who impressed a somewhat similar vessel on the bottom of plates intended for export to the United States, and added the ingratiating sentiment *May the United States of America Flourish*. (Kerfoot, Fig. 17.) Among the English touch marks published by Massé† the ship device is non-existent. Its utilization as a secondary mark may possibly have symbolized the export trade and have been reserved for ware destined for across the seas. The inscription *New York* might in such case be viewed

—in the same category with Maxwell's cordial wishes—as no more than a device for stimulating sales. On the other hand, the ship may quite well symbolize I. W.'s estate as an émigré from England. Mr. Lawton is inclined to view the piece as made in New York by an English-born maker. Opinions will, however, differ as to the correct attribution of this plate, which, nevertheless, is to be viewed as one of the most highly interesting documents in American

pewter history. Diameter 9½ inches. Owned by Herbert Lawton.

Fig. 5—TWO PEWTER MUGS AND TWO PEWTER TANKARDS.

a. Mug by T. D. & S. Boardman, Hartford, Connecticut (c. 1828-1854). Height 6 inches. Owned by S. Prescott Fay.

b. Mug by Samuel Porter, Taunton, Massachusetts (c. 1800). The close similarity between the form and proportions of these two mugs seems to argue contemporaneous production. The Boardman piece has suffered more severely at the hands of time. Of Samuel Porter, Kerfoot says nothing beyond giving him a place and an approximate date in the list of American pewterers. In shape both mugs belong in the eighteenth century category. But American pewter design seems to have trailed that of England by anywhere from thirty to fifty years. Height 6 inches. Owned by Herbert Lawton.

c. Flat topped tankard by Frederick Bassett, New York City (1787-1798). Closely resembles that illustrated in *American Pewter*, Figure 20. The handle of the latter item, however, terminates in a knob; that of the

*Consult Cotterell, *National Types of Old Pewter*.

†H. J. L. J. Massé, *The Pewter Collector*, New York, 1921.

Fig. 3



piece illustrated here in a kind of "fish tail" finial which more properly comports with the serrate-edged lid. With regard to the F. B. whose mark on this mug has been assumed to be that of Frederick Bassett, Herbert Lawton points out that Frederick and Francis Bassett were brothers and that they, their father, John, and their grandfather, Michael Bassett, were all pewterers. There may have been an F. B. contemporary with Michael. Whatever testimony bears on that point is, however, too conflicting for present discussion. Height 6½ inches. Owned by the Pennsylvania Museum.

d. Double dome lidded tankard by William Bradford, New York City (c. 1750-1780). Marked inside on bottom W. B. in a circle with fleur-de-lis above the letters. Kerfoot simply lists Bradford among the known pewterers of the Revolutionary period, but records no surviving specimens of his work. This tankard therefore is to be credited with extreme rarity. Both *c.* and *d.* are pre-Revolutionary in type. English analogues would be credited to the seventeenth century. Height 6½ inches. Owned by Herbert Lawton.

Fig. 6—CHALICE, EWER AND TANKARDS.

a. Communion chalice, one of a pair in Britannia ware, by Reed and Barton (est. 1845). The simplicity of design of these chalices and the turning of the baluster stem suggest a date not many years removed from that of the establishment of the Reed and Barton factory. Height 7 inches. Owned by Leslie Buswell.

b. Ewer and mark, H. Homan, Cincinnati. Kerfoot mentions Homan as post 1825 and gives the name as Homans & Co. The "ewer" illustrated may be suspected of being a syrup jug. Its birth date may be surmised as during the forties; its material is Britannia ware. Evidently based on the early tankard-flagon type, its major lines are far from reprehensible. But the fine feeling for design which, in older examples, knit lid, handle and thumbpiece into a single curvilinear unit has passed, and the texture of the material lacks the quality of early pewter.

To Mrs. Earl J. Knittle, ANTIQUES is indebted for some further information regarding Homan.

He is thought to have been operating in Cincinnati as early as 1823. The firm of Homans & Co. (or Homan), later became Flagg and Homans, and was in operation as late as 1845, and undoubtedly later. They were specialists in tea sets, which as a rule were unmarked, with the exception of the pot itself. Here the maker's device occurs most frequently on the inside of the bottom, rather than on the outside. Height 7 inches. Owned by the Ohio State Archaeological Society.

c. Pewter Tankard-Flagon, marked T. D. & S. B. From the standpoint of form, this piece seems to lack little of perfection except perhaps that it might benefit from a slightly modified spout and from that greater height which usually gives a flagon so much of dignity. Doubtless one of the very earliest of Boardman pieces, and though dating, perhaps, from the early 1830's, comparable in form with English analogues of 1720-1750.* Height 9 inches. Owned by Mrs. M. M. Sampson.

d. Pewter Tankard by William Will, Philadelphia (1785-1797). Kerfoot illustrates a spoon, a deep dish, a warming pan and a straight-sided dome-lidded tankard by William Will (Figs. 72-73). The pot-bellied tankard here shown must be viewed as exceptionally rare, not only because it belongs in the Revolutionary period, but because it is the only pot-bellied American example which has, thus far, publicly disclosed itself. The handle is of the standard type used by so many American pewterers of the eighteenth century and even of the nineteenth. Analogous English handles appear to date from about 1720-1750. De Navarro shows a pot-bellied tankard with domical lid, but double curved handle, dating from 1750. Height 7½ inches. Owned by Herbert Lawton.

*See for example De Navarro's *Gastronomie*, Plate XVIII.

Fig. 7—PEWTER BOWL by G. Richardson, Cranston, Rhode Island. (1824?).

While this bowl is illustrated by Kerfoot in the frontispiece to his book it is here pictured again as one of the more distinguished items of the Twentieth Century Club Exhibit, where a pair of bowls were shown, both belonging to the same collector. To judge from the items illustrated in Kerfoot (Fig. 306) Richardson was fond of stepping up his designs in series of bold curves such as are observable in the contour of this bowl. There are, by the way, collectors who maintain that these bowls were not designed for sugar but for the accommodation of butter, which reposed on a perforated plate set in the bottom of the bowl and was thus rendered convenient of attack with the family spatula. Height over all, 4½ inches. Owned by A. B. A. Bradley.

Fig. 9—TWO HANDLED CUP. One of a pair by T. D. and S. Boardman (1828-1854).

Heavily moulded base; handles less sensitively modelled than in earlier examples, and composing less well with the lines of the cup. Note also absence of protective rim about the lip. The ware is Britannia. Height 5 inches. Owned by S. Prescott Fay.

Figs. 8 and 10—POTS.

a. and c. Among the designers of what Kerfoot calls the "coffee pot era," the Boardmans appear to deserve first rank. Their traditions were more deeply rooted than were those of most of their late contemporaries. The three small Britannia ware teapots here illustrated were picked without regard to mark as the three best in the show. They turn out to be, Figure 8 by Boardman and Hall, Philadelphia, owned by the Pennsylvania Museum; Figure 10a, by Boardman and Company, owned by L. G. Hornby; Figure 10c, by Boardman and Hart, owned by Mrs. Arthur Dunham. Of the three, ANTIQUES admits a slight preference for Figure 8, with Figure 10c a close second.

b. A well proportioned Britannia ware pot by Roswell Gleason, possibly somewhat stilted on its base, but effective in contour, dignified and

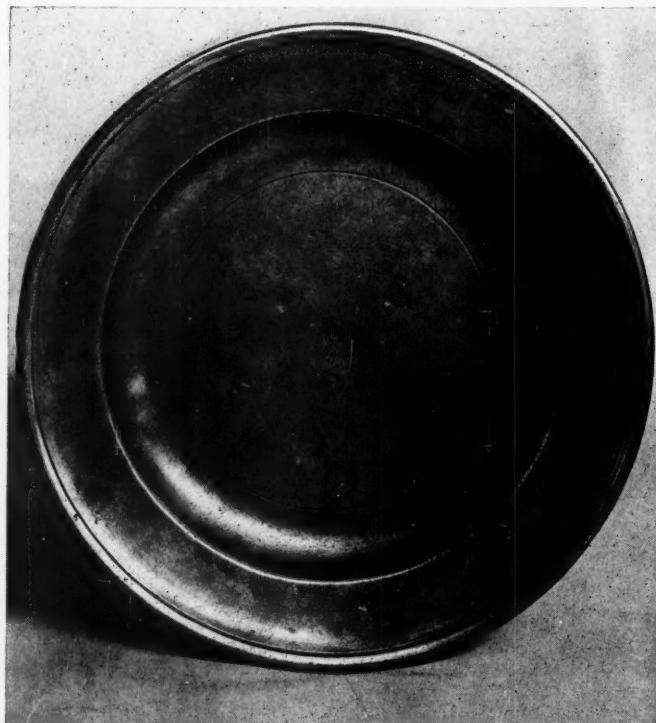


Fig. 7—(See also mark below)

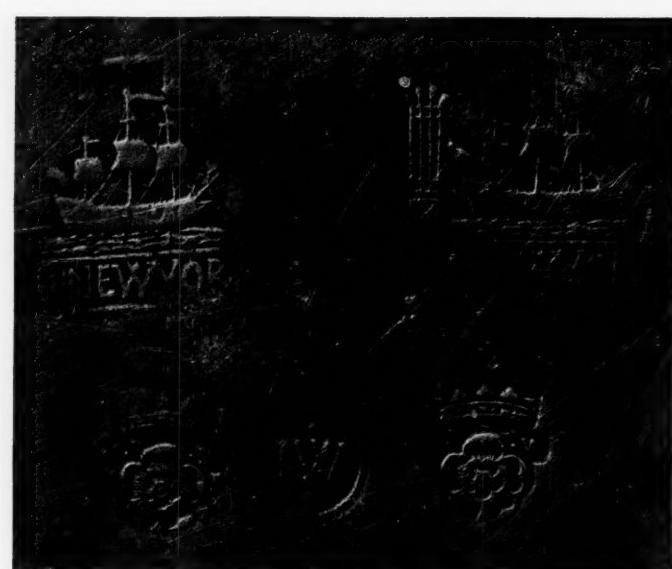




Fig. 5—(a and b, above; c and d, below)

well handled in the detail of its modelling. The piece is suggestive of the work of the English firm of Dixon. Height 10 inches. Owned by James P. Munroe.

d. The flamingo-like Britannia ware teapot, by the Britannia Metal Company of Taunton, marked *T. B. M. Co.*, is reproduced primarily because it is not quite like anything else of its period. Kerfoot illustrates some 12½-in. candlesticks and a fine pewter lamp by the makers of this pot, (*Fig. 323*). Height 9½ inches. Owned by George C. Greener.

Fig. 11—PITCHERS.

a. Open pitcher by Roswell Gleason, Dorchester (c. 1830). Just why the comforting contours of this pitcher by Gleason should be identical

with those of the Boardman and Hart example, (*b*), and why its handle should possess exactly the same cast of ugliness, calls for explanation. Height 9½ inches. Owned by Henry Ford.

Kerfoot illustrates a covered Gleason pitcher (*Fig. 32* of his book) which again displays these forms even to the mouldings of the base. The only differentiating attribute is a line drawn about the greatest circumference of the Gleason product. A similar line occurs on the pitcher above. Kerfoot, again (p. 128) speaks of the far flung enterprises of the Boardmans as pewter manufacturers and merchants. Is it unreasonable to suppose that they supplied general dealers as well as their nominal partners, and stamped the vendor's name instead of their own upon items thus marketed? (See also Kerfoot, pp. 137 and 140.)



Fig. 6—(a and b, above; c and d, below)



Fig. 7



Fig. 8

b. Covered Ice-Water Pitcher by Boardman and Hart, New York. (1838-1850). Except for its summarily dismissed handle, a really nobly designed piece, with much of the simple robustness of the early eighteenth century about it. Such a spout, indeed, is discoverable in English flagons of 1720. Height over-all 12 inches. Owned by Dwight Blaney.

Fig. 12—PITCHERS.

a. Covered pitcher by R. H. Dunham, Portland, Maine (after 1830). Far more timid in design than the best pitcher bearing Gleason's mark; rather cautiously feminine in comparison with the redundant masculinity of its companion in the picture. Height 9½ inches. Owned by L. G. Hornby.

b. Covered pitcher by Gleason. Very similar to Figure 11*a* and *b*, except for a slightly more subtly designed lid button, a fussier base, and an attempt at a better handle. The attempt is not particularly successful, however, for the result suggests a piece of piping, composes badly with the body of the pitcher and terminates by necessity and without intention. But handles are always difficult; particularly when they must balance noses. Height 9½ inches. Owned by S. Prescott Fay.

On the whole, it must be confessed, some of this pewter looks better in the photograph than in actuality. Reduc-

tion in scale may be in part responsible for this. But the difference lies in the texture of the ware itself and in what may be considered the minor details of workmanship and finish bestowed upon it. Such subtleties are obscured in the process of photography and engraving. The disagreeable coarseness of surface which occurs in some early American items and the cold shallowness which characterizes most Britannia metal, both American and European, are perceptible only as perceptive eye and sensitive hand encounter the article itself. The native quality of American pewter is inferior to that of the English product. It becomes less genially mellowed by time and neglect. English pewter may be allowed to accumulate a gray film of oxidation; American pewter is improved by subjection to the gentle abrasion of frequent cleaning.

(Illustrations continued on following pages)



Fig. 9



Fig. 10—(a and b, above; c and d, below)

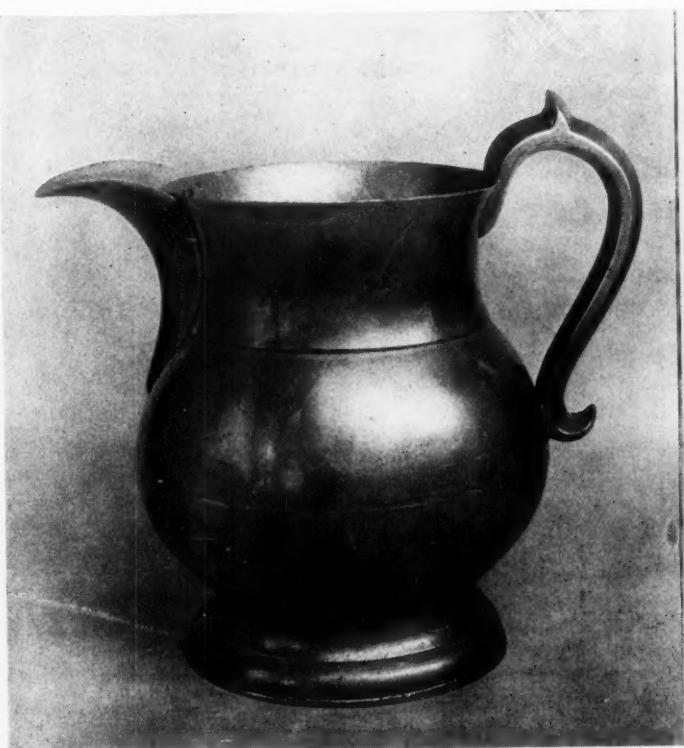


Fig. 11—(a and b)



Fig. 12—(a and b)

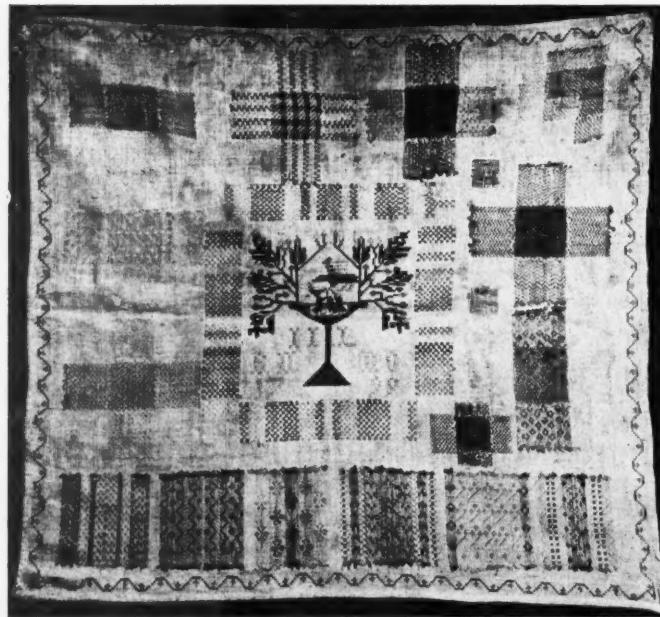


Fig. 1 — DUTCH SAMPLER (dated 1799)

A true sampler showing various darning stitches. The larger patches are needle worked fillings of holes cut in the fabric. The small squares about the centre are worked on the surface of the linen.



Fig. 2 — DUTCH SAMPLER (dated 1768)

Found in Haarlem. The two little men in the centre with the grapes of Canaan are familiar sampler decorations. Note at the left centre the guardian lion of Holland behind the nation's gates. The other elements of the design apparently have no special symbolism.

Dutch Samplers

By ELINOR MERRELL

Illustrations from the author's collection

THOUGH it was raining and almost dark when we reached Haarlem, we could not resist seeking a glimpse of the Groote Markt. It is the very center of interest of this charming old town, which reached the height of its prosperity in the seventeenth century.

Determined to see what we could at once, we deposited our luggage in one of those radiant but rather expensive Dutch hotels, and walked along the narrow winding Kruisstraat, past alluring shop windows, gay with batiks from the Dutch East Indies. Soon we saw the charming stepped roof of the old meat market silhouetted against the sky. From the Groote Kerk looming on our left, the tuneful chimes began to sound. At the opposite end of the market place the Stadhuis or Townhall was rendered more than ever picturesque by the gathering dusk.

It was quite dark by now, but before we left the Groote Markt we decided to walk all the way around it. So it came about that a shabby shop with old brass and Dutch tiles in the window caught my eye. As I drew near, I spied an old sampler, actually the first I had seen in Europe—and I had been constantly on the lookout. I pressed my nose against the glass. In this first hurried glance, I saw an old Dutch house embroidered at the bottom of the sampler. It had the same stepped roof as the Meat Market across the square.

I saw little else except the date—1768—and the inscription of a twelve year old maker. (Fig. 2). I entered the shop, pointed to the sampler, and, realizing the uselessness of English or poor French, inquired, "Wie viel?" With

our fingers and our questionable German the old Dutch lady and I got on nicely.

Right in the very center of the sampler I saw two figures carrying an enormous bunch of grapes between them, the two Spies bearing the Grapes of Eshcol, convincing evidence of the wealth of Canaan which they had been sent out to explore. Around this motif, frequently found in Dutch samplers, were grouped charming vases of conventionalized flowers, birds perched on branches, a pink stag reclining. A conventionalized border of pink and yellow grapes was embroidered around the edge. Needless to say, I bought this sampler, but, of course, I wished to see others. The shopkeeper shook her head dubiously, but started in to look. We made our way to the back of the shop between ancient bureaus and tables laden with old Wedgwood and lustre and fine old chests shining with their polished brass and copper treasures.

In vain did we search through bureau and table drawers. No samplers came to light. I was about to give up, when a young Dutchman, apparently the son of the shopkeeper, appeared. He discovered what I had bought and vanished immediately, to return with such a pile of samplers as I had never before seen. There were big ones, little ones, square and oblong, on heavy linen, on thin canvas, some embroidered in wool, some in silk, a few in garish colors that were obviously new, but the majority old and genuine. They were the work of many years ago, not alone of little Dutch children, but of their big sisters, too, for the first samplers were made by girls about to be married.

So began my Dutch samplering. Though it was April and we had come to Holland primarily to see the fields of hyacinths, tulips, crocuses and anemones, which were in their glory, my first interest was in searching for old samplers. My luck continued: I found more in Haarlem and also in the nearby towns that we explored. In all I assembled over thirty and went back to Paris penniless but proud.

These Dutch samplers of mine are of five distinct types. The first, and unquestionably the earliest piece, was probably made at the beginning of the seventeen hundreds. It is long and narrow, like nearly all of the very early samplers that were embroidered mainly as memoranda of patterns. (Fig. 3.) The designs are scattered over the fabric without any particular idea of order. Thus there are fifteen different border strips,—eight of them geometric designs done with white thread in satin stitch, and seven cut-work patterns. Around the edge occurs a firm, hem-stitched border, and in one corner an example of a fine needle-point picot edge. No effort was made to have the arrangement of such a sampler interesting or orderly. It served simply as a copy book.

The second group consists of darning samplers, which, according to *American Samplers** originated in Holland. They show the various ways of darning damask and linen, and display an almost unbelievable degree of skill. The best example that I own is dated 1799. (Fig. 1.) It is a large, square sampler on fine hand woven linen. Eleven small squares of the material have been cut out. Eight of the holes thus made have been filled with darning silk, each one in a different damask pattern, and each one in two contrasting colors. One square has been filled in with a curious knitting stitch, while the two others show what can be done with fine white thread—one in a simple darning stitch, the other with a needle-point lace stitch.

*Ethel S. Bolton and Eva J. Coe, *American Samplers*, Boston, 1921, p. 105.

These specimen darns are arranged around a charming conventionalized tree where a Pelican in Piety is perched, bringing her young back to life with the blood from her own breast.* Immediately surrounding this central device, which is of a type common to darning samplers, is arranged a series of simple darns on the linen itself. A much more complicated series, showing a variety of damask designs, runs across the bottom of the sampler. This is a much easier method than that previously described, according to which a hole is deliberately made for filling in; but, of course, the simple way gives only an imitation of real darning.

The third group consists of samplers made up wholly of alphabets, numerals and borders. One little girl embroidered the alphabet seven times on her sampler, in as many different kinds of lettering and varied colorings. As is quite typical in this sort of sampler, she finished out the rows of letters with tiny ships, anchors, and a little black dog. Crowns, cradles and little Dutchmen are often used for this purpose. This sampler has five charming borders, including a simple scroll and a pretty border of leaves. It also has the numbers colorfully embroidered four different times.

In the fourth group we find by far the most decorative samplers. Occasionally these samplers start off with an alphabet or two, but the larger part of their surface is given up to windmills, houses, flowers, fruit and animals. The same designs repeat themselves again and again. They are scattered over the samplers without any particular arrangement, but with a surprisingly pleasing effect. The colors are soft, delicate pinks, greens and blues with an occasional note of black, as, for example, the catafalque in the sampler illustrated. (Fig. 4.) The stag appears constantly, as well as birds, beetles, flies and crayfish.

In the fifth and last group we find samplers full of symbolism. Adam and Eve appear frequently beside the

*One of the early Christian symbols.



Fig. 3—DUTCH SAMPLER (c. 1700)
An early type representing the true sampler wrought as a memorandum of stitches.



Fig. 4—DUTCH SAMPLER (dated 1820)

Note the coarsened fabric and the heavier stitches of this later period. This type of sampler exhibits alphabet and numerals together with monogram patterns and various popular devices.

Tree of Knowledge, which is usually heavy laden with fruit, while the omnipresent serpent is of the most appalling proportions. The Lion in the Garden is another symbol that we frequently meet. He stands with uplifted sword in his right paw protecting the keys of the provinces of Holland, which he holds in his left paw. In like manner the protectress of Holland is found often. She stands—sometimes crowned—sometimes holding a staff in her hand topped with a hat—a symbol of freedom quite after the manner of the *bonnet rouge* of the French woman.

The Grapes of Eshcol and the Pelican in her Piety, already mentioned, belong in this group. Both are found on Dutch samplers of the last quarter of the eighteenth century.

It is interesting to note that only one of these Dutch samplers of mine bears a motto. Virtually every one, however, has the initials of the worker; over half are dated, and a large majority give the age of the worker, which adds greatly to their interest. Their material is handwoven bleached linen and tiffany, the latter a thin muslin-like material. The stitches used are mainly cross-stitch, eyelet stitch, and satin stitch. Nearly all display framing borders, frequently a different border for each side.

In the collection which I assembled in and around Haarlem several steps in the history of samplers in general may be traced. Their first use is that of records, a charming

example of the less transitory of the household arts. One imagines how the thought first dawned on some little needlewoman of arranging her patterns so as to throw a favorite design or stitch into relief. With that thought developing the sampler moves from a utilitarian into a decorative sphere and the designer and maker becomes, in some measure, a creative artist. I feel that my collection more than justifies itself in thus re-establishing for me the significance of samplers as an art of women.

The history of Dutch samplers is much the same, of course, as that of the samplers of other countries. The special distinction of the Dutch types lie in the frequent recurrence of stepped roof houses, ships and windmills. It is interesting, too, that the Dutch women have recorded so often the symbols of independence of their country—such as the Lion and the Virgin who are its protectors. What men have written in tales of adventure, emblazoned in town records, and painted on canvas, the women of Holland have stitched with patient care in their samplers.



Fig. 5—DUTCH SAMPLER (dated 1781)

Rich in religious symbolism. Observe in first row the stags beside the fountain of the Water of Life, the peacock, symbol of immortality, the dove which brought good tidings to Noah after the flood. Below appears the protecting lion rampant behind the gates. Across the bottom are distinguishable Adam and Eve, the pelican with blood streaming from its breast, and the Three Kings who followed the clearly observable star to the birthplace of Christ. All the Kings wear crowns, and one, representing Africa, is appropriately black.



Fig. 1 — CHEST, SIENESE (fourteenth century)

A Gothic type. Examination will reveal the fact that the decoration is obtained by means of a kind of stucco incrusted, which was painted and gilded.

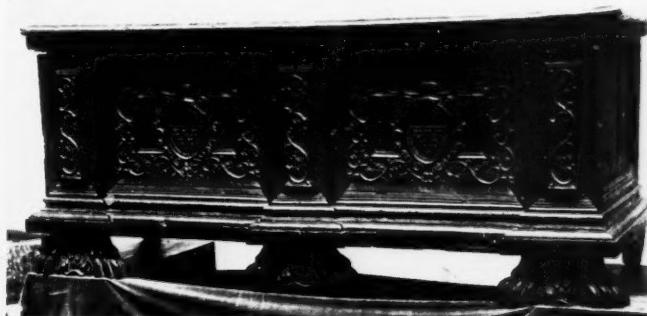


Fig. 2 — CARVED CHEST, TUSCAN (sixteenth century)

Note the heavy moulded base and the frontal divisions. Rather more severe in its decoration than the cabinet of the preceding century (Fig. 3) and showing a better, because larger, treatment of mouldings.

Concerning Italian Renaissance Furniture

By ENRICO SARTORIO

TUSCANY, and particularly the two cities of Siena and Florence, was the centre of the artistic activities in furniture making during the whole Renaissance period.

Up to the end of the fourteenth and early fifteenth century the art of furniture making was confined almost exclusively to developing church furniture. Public and private dwellings were built as strongholds to withstand the invasions of enemies from without the city and factions from within. Life and property were too uncertain to allow much comfort of any kind. Hence it was that houses were barely furnished, as befitting places frequently looted, sacked, burned or dismantled.

With the advent of a commercial era, security and peace, under the protection of more stable conditions, became permanent; the revival of art and learning, together with the increase of private wealth, brought the desire for finer clothing and for better furnished homes. Thus began a gradual growth of art, architecture, interior decoration, and of sumptuousness in dress, which lasted almost two hundred years, and eventually declined with the exaggeration of Barocco and Rococo and degenerated finally into the ugliness of our present industrial age.

During the thirteenth and fourteenth centuries, the furniture of the home consisted mainly of *chests*, *tables*, *benches*, *stools* and low *bench-beds*. The style was Gothic, and closely followed that of church furniture of the time. Slowly craftsmen devised new pieces by reproducing in smaller scale and by adapting to home needs the enormous wood furniture used in sacristies and churches.

From the large sacristy cupboard was derived the home side-board; from the double-cabinet, the curio-cabinet and the book-case; the altar was transformed into tables of all shapes and dimensions; the church benches produced dining-room benches and chest benches; the bishops' sedilia inspired arm-chairs and home thrones; the altar canopy, supported by four columns, was the prototype of the nobleman's bed.

Birth of Renaissance Furniture

Late in the fourteenth century, and early in the fifteenth, there sprung into existence a new era of architectural development. From a fortress the home changed into a palace; Brunelleschi, Leon Battista Alberti, Luciano Laurana, Francesco di Giorgio Martini and their followers populated Florence, Siena and the whole Tuscan country with wonderful houses. Crafts-



Fig. 3 — DOUBLE CABINET, TUSCAN (fifteenth century)

Distinctly architectural in design, with a strongly marked classic cornice supported in front apparently by three well defined piers. Compare this decidedly structural Renaissance example with the decorative Gothic example of Figure 1.

Fig. 4—TABLE, UMBRIAN (*sixteenth century*)

In painting the Umbrians cared more for pretty decoration and patterned detail than did the sober minded Florentines. A playful spirit is displayed in the scrolled stretchers of this table, which, by the way, looks as if it might be a remote ancestor of the butterfly type of New England.

men were not slow to catch the new spirit and to apply the lines of the new architecture to furniture making. Dropping Gothic, they launched into the classic of the Renaissance and, with increasing perfection, copied doorways, archways, façades to mould the lines of chests, chairs, cabinets, side-boards, prie-dieux, bureaus, frames, etc. (Figs. 2, 3, 4.)

Wood Used

Contrary to the present popular opinion, walnut was not the exclusive wood used in furniture making; plebeian furniture was made of chestnut, elm, poplar; for more aristocratic patrons, pine, cypress and ash were called into play. Walnut was used only for the most precious pieces, and did not gain popularity till the later period of the Renaissance, when craftsmanship had reached its supreme height.

Northern Italian Schools

Along with the Florentine and Sienese schools, there soon sprung up other artistic centres, which developed furniture styles of their own. With the growth of wealth and learning, Bologna, Genoa, Venice, Milan, gathered first the best local artists and later a crowd of artists from other centres. For a longer period than in Tuscany these

Fig. 5—SIDEBOARD, NORTH ITALIAN (*sixteenth century*)

Here the architectural features are obvious beyond necessity for discussion. The substitution of fluted pilasters for the panelled piers of Figures 2 and 3 adds to the structural logicity of the design.

workers clung to the Gothic style, but eventually each centre developed its own distinctive school of craft. (Figs. 4, 5, and 9.) Rome did not create a craft school of its own, but remained satisfied—under the patronage of aesthetic Popes—to call the best craftsmen from all parts of Italy and to have them reproduce furniture of the schools which they represented.

Southern Italian Furniture

South Italy, the isles of Sicily and Sardinia produced mainly rustic furniture, though, here and there, local craftsmen imitated the best Tuscan furniture with touches of local originality. However, when the Barocco and the Rococo supplanted the beauty of the classic in Northern Italy and in Tuscany, the provincial craft of furniture making lasted longer in southern Italy, without losing its purity and charm. I have seen, even in our time, in the mountains of Abruzzi and Sardinia, gifted shepherds and peasants produce (during the long winter *veglias*) nice chairs, forks, spoons, beds and tables, in the best traditional style of the past. This is also true in out-of-the-way corners of the Alps; I have watched in the Cottian Alps the shepherd bridegroom, during his year of engagement,

Fig. 6—REFECTORY TABLE AND BENCHES, TUSCAN (*sixteenth century*)
An Italian trestle form of great simplicity.

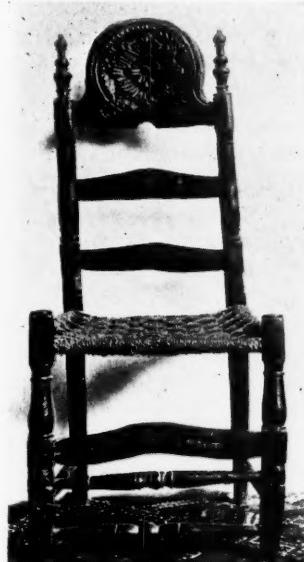


Fig. 7 — RUSTIC CHAIR, ABRUZZI (seventeenth century)

Perhaps the cresting rosette may be viewed as symbolizing the sun. The well turned finials of the stiles and the placing of the cross stretchers may well be compared with those on north European chairs.

make all the furniture for his future home—including the cradle, the wooden dishes, the forks and spoons—as a wedding day gift to his bride.

Rustic Furniture

The striking characteristic of the rustic furniture is a symbolism which displays the fine, childlike simplicity of the peasant artists; the sun, the moon, the stars, Adam and Eve, the baby Christ, St. George killing the dragon and epic episodes are the usual motives carved on chairs,

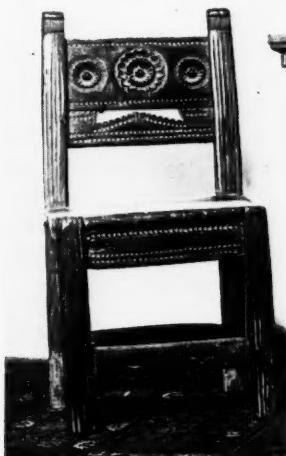


Fig. 8 — RUSTIC CHAIR, SARDINIAN (seventeenth century)

Very delightful rosettes and chip carving. These Sardinian chairs sometimes gained a pleasing patina by being rubbed with the blood of animals.

beds, handles of knives, spoons, forks and carts. In some cases such rudimentary art is liable to approach the grotesque. While the rustic furniture in southern Italy and Sicily is almost invariably gilded or polychromed in bright colours, with a prevalence of bright red and blue, the Sardinian is more sombre in colour and often black. For centuries, on Easter Day, a lamb has been sacrificed in each Sardinian household and the blood of the animal smeared on the furniture to keep off the angel of death. Treated in that fashion the wood, after being waxed and polished, acquires a rich ebony-like colour which is not without charm. (*Figs. 7, 8, and 10.*)

Scattered Furniture

During the numberless political changes, foreign invasions and local revolutions which fell upon Italy during



Fig. 9 — BOX, FLORENTINE (sixteenth century)

GENOA TABLE (late sixteenth century)

Of the two examples the box is the more learned in its decorative aspects, the table the more picturesque.



Fig. 10 — RUSTIC (OR PROVINCIAL) SMALL TABLE AND CHAIRS, ABRUZZI (seventeenth century)

Interesting turnings. Carvings of linear type apparently executed with a gouge.

the last two centuries, furniture, as well as other antiques, was scattered everywhere. Thus a searcher for Tuscan furniture may happen to run across a fine specimen of Florentine work in Sicily, or *vice versa*. The best Tuscan bureau that I ever possessed came from Brazil; I secured it by chatting furniture with an old mountaineer in the Alps. He had been a butler in a household of a South American diplomat in Rome and had followed his master to Brazil. At the death of the diplomat, he had inherited a few pieces of furniture that his master had gathered while in Italy, but had returned to his native Alps, leaving his belongings to the care of a friend. I purchased the bureau on the basis of a rough description. When it arrived from Brazil I did not repent of my action.

It is, also, not uncommon to find good foreign furniture in Italy, or furniture of Italian make bearing a strong foreign influence, Spanish in the Neapolitan provinces, and French, German and Austrian in the North of Italy. Before the independence of Italy, diplomatic bodies residing in Turin, Milan, Modena, Parma, Piacenza, Florence, Rome and Naples left behind all kind of foreign antiques.

Fakes

Among the thousands of pieces of Italian furniture sent to America there has been many a fake. However, it is worth while to consider the difference between an undoubted fake and that which cannot justly be so catalogued. Fake furniture makers are numerous in Italy, particularly in Tuscany, in and around Florence. They are frequently so naïve as to exhibit a sign stating: "Makers of antiques."

There are, however, two groups of furniture which, although a customs house officer may classify them as modern, cannot be viewed as such by a collector: these are antique pieces somewhat altered to adapt them to modern necessities, and antique furniture repaired. As for the latter, it is, indeed, almost impossible to find—in perfect condition—a piece of furniture which has been in daily use for hundreds of years. Particularly is this true of chairs, armchairs, tables, and beds. In order to make a piece salable, it must be put in order, repaired, recleaned, restrengthened. Antique armchairs must be re-upholstered with antique leather, velvet or brocade; tables must have rotten bars replaced with new ones of antique wood; an over heavy side-board must be reduced in size, though

keeping the same material and the same lines; Genoese cabinets lacking certain statuettes require replacements with new figures carved in old wood; gilded tapers and candlesticks need retouching here and there to make them presentable. Are they to be catalogued as fakes? If so, most museums are filled with fakes, save for pieces that would be absolutely useless in a house because they would crumble to pieces at the first using.

A certain amount of caution is often necessary in collecting antique furniture, but also a sound knowledge. Otherwise one will leave a genuine piece behind and buy a perfect imitation which will look, to an untrained eye, more ancient than the real antique. I met, last winter, an amateur full of "zeal without knowledge." He was examining with an authoritative air a sacristy cupboard of the seventeenth century that anyone with a spark of knowledge would have seen at first glance to be authentic. He put it down as a fraud and gave to those present (who were greatly amused) a lecture to prove why it was so. "You see," he said, "the small round gray spots visible here and there on the walnut? Evidently the makers shot into the wood; some shots took effect hence you can notice small round holes, others did not take effect; hence the round gray spots." One of those present took a pin, dug into the "gray spots" showing that these, too, were holes produced by worms but filled with wax, too thickly applied by the servants of the house in their effort to clean the cupboard.

Finding Antiques in Italy

Even if a collector cannot travel in out-of-the-way places to hunt for antiques in Italy, the chances of finding good pieces in antique shops are still numerous, provided the purchaser has knowledge of his field or expert guidance. The article that will follow this one, will be written with the thought in mind to give a sufficient knowledge of styles to enable the collector in Italy to avoid the grossest mistakes and to choose his finds with adequate discrimination.

NOTE.—It will be observed that this article is written from the standpoint of one resident in Italy and acquainted with the native market for antiques and its peculiarities. Mr. Sartorio is, in fact, a Florentine. The general implication of his closing paragraphs seems to be that the average American will do well to purchase his Italian antiques in America after someone else has wrestled with the problem of their quality and has shepherded them past the customs barrier.—H. E. K.



Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department

THE DICTIONARY OF ENGLISH FURNITURE from the Middle Ages to the Late Georgian Period. By Percy Macquoid and Ralph Edwards, with a general introduction by H. Avray Tipping. 262 + xl pages; 547 halftone illustrations, 19 color plates. Charles Scribner's Sons, New York. To appear in three volumes. Volume I. Price, \$35.

THE literature of English furniture and furnishings has grown to enormous proportions. But, for the most part, the numerous contributors to its increasing bulk have all followed a similar method, that of an orderly historical discussion with its emphasis upon the evolution of successive styles. Within the limits of such chronological arrangement there has, almost invariably, occurred a topical treatment; but never one of such clear cut limitations as to facilitate the readiest reference. What Viollet-le-Duc did for architecture and Henry Havard for furniture—primarily that of France—had not been attempted on any similar scale in England prior to the forthcoming of this monumental *Dictionary of English Furniture*.

Perhaps this new *Dictionary* will lack the extraordinary scope of the work of Havard, who seemed to feel under obligation to recognize the right to consideration of every article even remotely connected with household gear; but the new work will far surpass any previous production—of whatever nationality—in the quantity and excellence of its illustrations. Illustrations, after all, are the prime requisites of a reference book which purports to deal with things visible and tangible. There must be many and they must be autographically exact—a requirement technically impossible before the recent days of color photography and of perfected halftone engraving. With all due respect to the skilful and painstaking drawings, wood cuts and copper plate delineations of early furniture, which were the chief reliance of student and designer half a century since, it must yet be admitted that these eye-and-hand-wrought representations were largely responsible for that complete misunderstanding of early styles which characterized the period from 1830, or thereabouts, until the closing years of the century. Then the very exactitude of photography brought realization that the true charm of many things lies in their inexactitude. That was equivalent to a proclamation of emancipation to the arts of design.

The *Dictionary of English Furniture* has placed every mechanical device under tribute to ensure the perfect portrayal of the objects discussed. The page size, 10 $\frac{5}{8}$ by 15 $\frac{1}{8}$ inches, permits the comparative display of a number of items—such, for example, as chairs—without sacrificial reduction of scale. A full page illustration of a single item is sufficient to enable satisfactory examination of minute details. When it is added that photography, engraving and press work are all of them beyond serious criticism, enough in praise of the illustrations, even of those in color, has been said.

The editorial sponsorship for the work should ensure the authoritative quality as well as the quantitative completeness of the text. Volume one, which is the only one of the trio thus far to appear, includes but the hitherto part of the alphabet—from *Abacus* through *Chairs*. It covers such important topics as *Robert Adam*, one page; *Ambry or Armoire*, three pages; *Baby Cages*, two pages; *Barometers*, nine pages; *Beds*, twenty-nine pages; *Bird Cages*, four pages; *Buffets*, ten pages; *Cabinets*, twenty-eight pages; *Chairs*, sixty-three pages.

Here, then, is biography in addition to history and criticism; the accessories of furniture in addition to chairs, beds, cupboards, desks, stools, chests and the thousand and one other articles of legitimate mobiliary equipment. It is almost inconceivable that *Abacus to Chairs* can include one-third of the subject matter of men, materials and things that must be considered before the

Dictionary of English Furniture is complete. Either the next two volumes will each be thicker, by inches, than the first, or the present limits of the plan will eventually undergo expansion, so that, instead of three volumes of *Dictionary*, we shall be offered somewhere from five to seven.

Of the two alternatives the latter is preferable. A really monumental work is under way, a work of such importance for all time that it should never be subject to revision and correction. The completely satisfactory outcome of such an undertaking may not be fully assured by advance planning—important as that is—but rather by such elasticity of scheme that, as the work progresses and expands, new arrangements may be readily made to meet the fresh demands of material.

But whatever its eventual size, the *Dictionary of English Furniture* will supply the one most comprehensive background for the understanding of American furniture. It belongs, therefore, in every public library, and in every private library which can accommodate such large and important treatises.

ENGLISH DECORATION AND FURNITURE OF THE EARLY RENAISSANCE (1500-1650). By M. Jourdain, New York: Charles Scribner's Sons. 305 + xvii pages; 427 illustration plates. Price, \$25.00.

IN the sixteenth century that most famous of modern institutions *The English Home* was invented and developed. Domestically the affairs of the nation had become reasonably stabilized; foreign relations were sufficiently cordial to permit increase in trade; and royal encouragement of mercantile pursuits was bringing into being a large and wealthy class of commoners, whose quickly acquired taste for the luxuries and elegancies of their time served but to stimulate the invention of new devices for comfort and display.

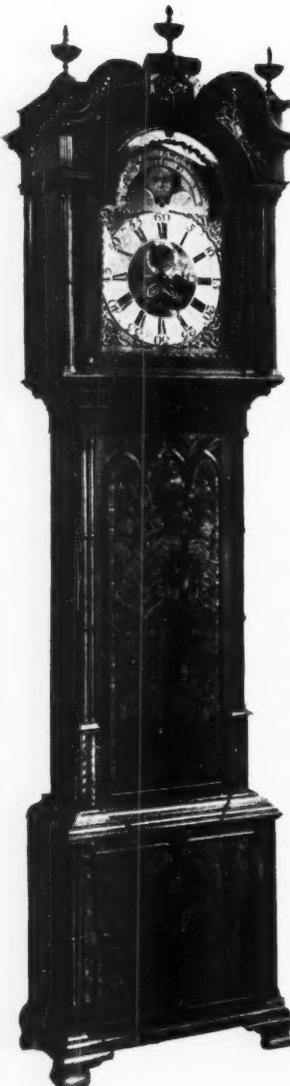
If, in the beginning, Henry VIII and his great courtiers set the pace, the number of those ready and able to follow was constantly augmented. Foreign artists and artisans were invited into England and brought with them knowledge of technical processes, such as those of terra cotta making and of preparing decorative plaster. Quite as important a foreign influence was exerted by actual objects of use and decoration—such as furniture and textiles—which were imported from the Continent, and by the foreign pattern books which the art of the engraver, supplemented by the printing press, placed impartially in the hands of the designers and fabricators of all nations.

Thus the ideas, the materials, the money and the fresh enthusiasm were simultaneously joined. The so-called Tudor style was the result—the style on the whole dearest to all folk in whom there is a trace of English breeding.

In her book *English Decoration and Furniture* Miss Jourdain has traced the development of this style and has described and illustrated its characteristic forms. She must be credited with the accomplishment of a really extraordinary piece of work. It is one thing to bring together agreeable and pertinent illustrations. It is quite another to make a selection which gives the student some opportunity for comparison of similar examples, and which offers him the further enlightenment as to structure and proportion which measured drawings afford. Miss Jourdain has accomplished an exacting task of selection from what must have been a vast amount of alluring material. The ordering of her material is likewise excellent; first a series of interiors—actual or restored; then the pictures of their details: woodwork,—including its carving, inlay and decorative painting,—plaster, glass and glazing, the chimney piece, the interior porch and door, the screen, the staircase, and, lastly, that element needful to unify and humanize the dwelling—furniture.

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This last topic considers not only the various major articles of household gear, such as tables, chairs, beds, cupboards, chests and the like, but those details concerning which the average student finds more difficulty in obtaining information, namely, metal work, such as andirons, grates, light fixtures, hinges, casement fasteners and locks. A page size of approximately 10 by 13½ inches offers a field for the adequate display of all the various items shown.

The text is more expository than meticulously critical. Considerations of the lineage of great houses are providentially omitted. What was used, when it was used and where it came from are viewed as the important questions concerning all decorative items. They are answered with due care and exactitude and with constant reference to supporting authorities.

The architect, designer, interior decorator, and home builder who is concerned with the proprieties in his use of the historic styles will find this volume perhaps the most satisfactorily inclusive work of reference for its period which is obtainable today. The work should likewise prove a boon to the research departments of the cinema.

New York in Auction and Exhibit

Reviewed by W. G. BOWDOIN

Not every one has been accustomed to regard the auction galleries as educational. The auction sale has been considered a quick way of realizing cash for merchandise. But it is nevertheless true that the most important auction houses in New York, London and Paris do a considerable amount toward educating the public. This is due to the many pre-sale exhibitions of goods, and the publication of catalogues, which are, for the most part, prepared by experts. These things more or less impress the lover of art and are educational, when one stops to think about the whole matter.

* * *

NOTES OF SALES

THE auction business for the past month has not been exceptionally lively. Some important sales were held at the Anderson Galleries, among the most interesting that of Sumner Welles, whose screens and kakemonos had all the glamor of an exhibition at the Metropolitan Museum. The C. M. Traver Company sale is scheduled for April 17 and 18.

The Clarke Art Galleries, Inc., sold the European furniture, both antique and reproduction, of the Aimone Manufacturing Company of New York. This gallery's chief event for April is the Edith Rand sale of early American furniture. The sale, which takes place on April 1, 2, 3 and 4, is attracting exceptional attention since the material is known to be of unusual excellence. The prices established should come very near to being accepted as standard for the types offered.

At the American Art Association, among other sales, was that of the Doten collection of Portland, Maine, with its historical furniture of the Knox family, and of the Wadsworth family, of which latter Longfellow's mother was a member.

* * *

THE NUTTING COLLECTION IN HARTFORD

The Wallace Nutting collection of early American furniture is now to be seen at the Wadsworth Atheneum in Hartford, to which institution it has been loaned by its joint owners, Wallace Nutting and J. Pierpont Morgan. Mr. Morgan has recently acquired a half interest in the Nutting collection, and it is by virtue of that fact that removal to the Atheneum has been made.

A private view was held early in March and the exhibit is now open to the public. The Nutting collection is confined exclusively to early American furniture antedating the second quarter of the eighteenth century. The bulk of it is safely to be assigned to the seventeenth-century proper. It may safely be characterized as the largest and most comprehensive single collection of the period.

Lovers of early American furniture will breathe a sigh of relief to know that, thanks to Mr. Morgan's generous action, this precious inheritance is now safely housed where the risk of fire is negligible.

* * *

STAMP EXHIBITION IS BEING ORGANIZED

Members of the Collectors' Club, No. 120 West Forty-ninth Street, New York, and other prominent philatelists, who are planning for the

international stamp exhibition in New York City next year, are organizing working committees and preparing tentative plans for that event. Under the guidance of Charles J. Phillips, with the co-operation and assistance of several others who have had experience in the management of stamp exhibitions and who have attended recent events of that character abroad, a preliminary programme of the various classes and awards has been drawn up, but it will probably be several weeks before it is definitely approved.

The last international stamp exhibition held in this country was in 1913, in the rooms of the Engineering Society in 39th Street and attracted many of the leading foreign philatelists. One of the prominent exhibitors at that time was the late Henry J. Duveen, who won the chief award and many medals. Since his death his collection, which was valued at \$1,000,000, has been dispersed. Many of the Duveen stamps were purchased last year by Arthur Hind, the Utica textile manufacturer, who is credited with owning the most valuable stamp collection in this country.

The international exhibition of 1926 will be held in October if the present plans are carried out.

Evidence that early Spanish stamps have a great interest for advanced collectors, was shown in the auction sale recently held by the Y. Sourven Company, of Nassau Street, when \$3,450 was paid for a complete uncancelled sheet, containing 255 stamps of the first stamp issued in Spain, the 6 cuartos, 1850. This issue of stamps was in use for one year and was printed from two plates. The sheet sold was from the first plate and is the only complete sheet from that plate known to be in existence. It was bought by a New York philatelist.

A collection of 1,500 Civil War envelopes, with patriotic devices from both the Northern and Southern States brought \$172.

* * *

THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art has recently added to its collection a slipware dish made by Thomas Toft (English) circa 1670. Within a trellis border it depicts Charles II hidden in the oak and at either side the royal supporters, the lion and the unicorn. The decoration is in dull



red, brown and white slips upon a white slip ground, covered with a yellowish lead glaze; on the reverse side, the reddish buff ware is left exposed.

Another outstanding object among the Museum's recent accessions is an Empire *psyche* or cheval glass. It is veneered with burlled amboyna wood and has ormolu mounts of rare quality. The vertical members of the frame are adorned with gilt bronze arabesques terminating at the top with lyres and interrupted halfway by rosettes from which spring cornucopia-shaped candelabra. The bottom member of the frame has alternating griffin and anthemion motifs, while at the top appear medallions with butterflies and winged figures holding garlands and palm-fronds. The cresting is completely of gilt-bronze and represents two winged figures supporting a laurel wreath.

THE C. M. TRAVER CO. *New York*

COLLECTION OF RARE AMERICAN ANTIQUES COMPRISING

IMPORTANT SEVENTEENTH CENTURY
PIECES, KNOWN TO COLLECTORS AND
LISTED IN REFERENCE BOOKS ON EARLY
AMERICAN FURNITURE; CHOICE SAMPLES
OF THE QUEEN ANNE, CHIPPENDALE,
HEPPELWHITE, AND SHERATON PERIODS,
ALSO SOME FINE PIECES OF OLD ENGLISH
FURNITURE, STIEGEL AND SANDWICH
GLASS, AND PEWTER

RARE HOOKED RUGS WITH A FEW RARE PIECES FROM

MISS TRAVER'S PRIVATE COLLECTION

WILL BE SOLD BY AUCTION

AT

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New York City

BY ORDER OF MISS C. M. TRAVER

ON FRIDAY & SATURDAY AFTERNOONS
APRIL SEVENTEENTH AND
EIGHTEENTH

*Illustrated catalogue will be mailed on receipt
of fifty cents*

Announcing the Sale by Auction of SALLIE KEGERRIS' Rare Collection of Early American Antiques

Two Sale Days

Monday and Tuesday
April 27 and 28, 1925

Beginning precisely at 9:30 a. m. each day.

The several thousand articles to be offered in this sale constitute a carefully selected and slowly accumulated stock gathered in the past 12 to 15 years.

Early American Furniture

Solid walnut arch door Corner Cupboard with H hinges, a few other Corner Cupboards, Chest of Drawers, old Bureaus, walnut Chest with two drawers, date inlaid with initials, "1789—L. I. & Z. W."; Tilt-top Table, unusual pine three-leg bedside Table, 10 Farm Tables, Wing Tables, Ball and Claw-foot Wing Table, Bench Table, Stretcher Doughtray, Settees, Beds, Windsor Chairs, Comb-back Chair, several sets of old-fashioned Chairs, original Paintings, Sofa, etc.

Glass

Five pieces Stiegel—Blue Spiral Sugar-bowl with scalloped base, height 4½ in., proof condition; Stiegel Amethyst Spiral Creamer, height 5¼ in., proof condition; Blue Spiral Perfume Bottle; Stiegel Stein, height 6¾ in., with beautiful decorations; Stiegel Stein, height 5¼ in., decorations, all in proof condition.

Sandwich Glass; Early Jersey and any amount of other glass, 100 bottles.

China

Sandusky Platter, length 16½ in.; pair of large Soup Bowls with scenes of the *Upper Ferry Bridge over the Schuylkill*; large collection of plates in pink lustre, and by such makers as Clews, Stubbs, Wood, Wedgwood and others, and a general assortment of other china.

Lustre—Large Cornwallis Pitcher, height 7½ in., and about two dozen other small and large lustre Creamers, some with raised decorations, Mugs, pink lustre Cups and Saucers, silver lustre, etc.

Pottery—Rare pottery, Crown Sugar-bowl Top and about 600 to 700 other pieces of pottery.

Special Mention

Weather Vane with bird and hearts (date 1670), the most unusual wrought-iron piece anyone has ever seen.

Hand-painted and Cut Valentine Picture, date 1790.

Queen Victoria Picture, needle-point in wool (size 26" x 36"), in splendid condition.

Anyone interested in antiques should make a special effort to attend this Sale as this collection comprises many rare pieces not mentioned.

Sale to be held in the Auditorium of the Neptune Fire Engine Hall at

Richland, Pennsylvania

Midway between Reading and Harrisburg.

Sale to be conducted by

L. J. Gilbert, Auctioneer, of Lebanon, Pennsylvania.

Circular will be mailed upon request. Write L. J. Gilbert, Lebanon, Pa., or Sallie Kegerris, Richland, Pa.

The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

SIMPLE PUNISHMENT FOR WOOD BORERS

Advice on the subject of outwitting the worm has been prompt in appearing in response to last month's query. Herbert N. Hixon, of West Medway, Massachusetts, offers helpful information on this subject. He writes that several years ago he came into possession of a very old maple chair which was badly worm eaten. The chair, which was painted black, he received sometime in June. Within a few days after its arrival he noticed what seemed to be new holes, and a little later tiny trails of sawdust were discovered on the floor.

In this predicament Mr. Hixon consulted several dealers and collectors, but without success. He finally decided that, if he did not wish to see the chair fall to pieces, something would have to be done. He resolved upon constructing a box large enough to hold the chair, and was about to embark upon a process of fumigation, when he happened to mention the matter to a neighbor.

The neighbor happened to be a very old lady. She scoffed at the idea of difficulty in dealing with worms, and instructed Mr. Hixon to put his chair out of doors, and apply liberal quantities of kerosene. This he did, pouring a second libation when the first had dried in. The worms disappeared, never to trouble him again. As he remarks, the method is indeed both inexpensive and simple of application.

THE INCONVENIENCE OF THEFT

Speaking of thefts of antiques, a topic touched upon last month, the Professional Side is in receipt of some congratulatory correspondence. Apparently many have suffered from theft, who have hitherto made no public clamor about it. But as one correspondent says: "Such losses are liable to injure the trade of legitimate dealers. It would almost seem well to urge some form of self-protection against the clever thieves, particularly since a dealer found in possession of stolen goods, acquired however innocently, may be liable for their restitution at his own charges."

FRENCH INFLUENCES ON EARLY AMERICAN FURNITURE

When people speak of early American antiques, they are likely to have in mind only those types which were inspired by the designers and craftsmen of England. There were, however, other influences than those of England at work among early Colonial cabinetmakers, and still clearly observable in many interesting old pieces which today make their appearance.

The earliest American Colonial furniture is perhaps that of Spanish origin—the so-called "Mission Furniture," though just as much of it was used in the early Spanish ranch houses of the South West as in the Missions. Specimens of this type of furniture are occasionally picked up today along the valley of the Rio Grande River and in Southern California.

New York, New Jersey, western Connecticut and parts of Pennsylvania all produced furniture in which the actual touch of Dutch cabinetmakers appears to be traceable; and, again, in parts of Pennsylvania one encounters evidences of a sturdy English tradition side by side with that which is unmistakably not Dutch, but German.

To English sources, once more, we trace the design of the greater part of the New England furniture which was produced along the seaboard of Rhode Island, Massachusetts, New Hampshire and Maine. But it must not be forgotten that farther north were colonists from France, who were providing themselves with household goods patterned after the traditions of their forefathers. Some early American furniture bearing indications of this old French influence has begun to drift into the markets from northern Vermont and Maine and the borders of Quebec. Some of it is so like what is called the New England tavern type as to be easily mistaken for it. A good deal of it appears to be very old—often with a pronounced seventeenth century aspect. This early American French-influence furniture is, however, worth recognizing and cherishing for its own sake, and it is well worth the special attention of dealers and collectors.

The particular items thus far observed are chairs, tables, great sideboards of pine with carved drawer fronts and panels, an occasional bed settle, and here and there a chest. Walnut appears occasionally and a bracket arm wainscot chair of Louis XIV provincial type in pine and elm is reported.

Where turnings occur on this furniture they are very characteristic. Often they are more delicately fanciful than corresponding English types, and a striking peculiarity occurs in the tendency to finish stretcher turnings without rectangular blocks at the ends or with blocks much smaller than is usual in contemporary English practice.

REFINISHING OLD WOOD

Almost every cabinetmaker has his own pet and often secret process of refinishing old woods, particularly those which have been scraped to remove overlays of paint. Yet the Professional Side believes that all might benefit from a discussion of what might become standard practice with regard to the results to be sought in finishing.

For example, it is only within a few years that the habit of finishing maple to look like mahogany has been abandoned.

Just what is the proper color now to be sought in maple, and how is it best obtained?

Should maple—particularly curly maple—be oiled, or merely shellacked and allowed to tone naturally with the process of time? Should any stain be used; and, if so, what should it be?

Maple alone offers questions that will take columns to answer. Why not begin with it?

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

213. C. L. S., New York, has a pitcher nine and a quarter inches high, medium blue in color, with a high glaze. Upon the bowl appear six oval panels, with raised designs showing monkeys engaged in various activities.

Monkeys, represented in more or less human guise, were a favorite device of the eighteen eighties. Possibly this pitcher owes its origin to that fad. Has any reader an alternative suggestion?

214. A. H. C., Ohio, adds another name to the list of little-known lithographers, published recently, namely *Capewell & Kimmel*. A print entitled *She Sees Him Coming* bears the name of this firm, and the address 254 Canal Street, New York. The owner believes that the picture, which is richer in coloring than most of the Currier & Ives products, dates from the early sixties. Can anyone confirm this theory?

The same correspondent would like to know when and where *W. Greaves & Sons* made cutlery. She possesses two two-tined forks and knives with stag horn handles, made by this firm.

Cutlers as such have not apparently received the attention properly due them. In Bradbury's *History of Old Sheffield Plate* however, the name Greaves occurs frequently among silversmiths and makers of plated ware in Sheffield, England, during the last quarter of the eighteenth century. Although W. Greaves is not mentioned, it seems not unreasonable to assign to his more prosaic activity a similar location and date.

A further query concerns the proper appellation of heavy, short-stemmed goblets of glass, frequently called "rummers." Are these of English or American make, and were they in use in taverns in this country?

The term indicated is considered correct for the type of goblet described, a type which was produced in this country as well as in England, and which most certainly found a no less general welcome on this side of the Atlantic than on the other.

Upon some flat pieces of Sandwich type glass in the "snake-skin" pattern this enquirer finds a design, consisting of crossed swords and a Maltese cross.

The emblem suggests one of the many secret brotherhoods of the United States.

215. E. F. M., West Virginia, owns a white earthenware teapot decorated in relief, and bearing stamped on the bottom *T. & R. Boote, Grenade Shape*. The piece is said to have been brought from Ireland.

Rhead's *British Pottery Marks* informs us that the firm of Thomas and Richard Boote purchased in 1850 the Waterloo Potteries, which had been in existence since the late eighteenth century. The firm is still exporting goods for the American market.



Do Your Own Stencilling

THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

OLD CURIOSITY SHOP

E. E. White

BELMONT :: VERMONT

Antique Furniture, Glass, China

McKEARIN'S

735 Madison Avenue :: New York City

AMERICAN MARKED PEWTER

DURING April we will have on view and for sale a small collection of AMERICAN PEWTER. Choice examples are included of the work of Eighteenth Century Pewterers such as the Austins, Richard and Nathaniel, of Boston; Melvil of Rhode Island; Danforth of Norwich, Conn.; Badger of Boston and Gershom Jones. The collection shows a splendid assortment from the eight inch plate makers; many fine examples of 13½-inch deep plates or chargers; basins of different sizes; porringer, mugs, beakers, lamps and candlesticks. This will afford collectors an exceptional opportunity to fill in at reasonable prices many gaps in their collections of American Marked Pewter.

GLASS FLASKS AND BOTTLES

AT the same time we will have a special exhibit and sale of Early American Glass Flasks and Bottles. It will include many examples of choice eighteenth-century pattern molded flasks typical of the finest Stiegel output and flasks from other early factories where Stiegel workmen, after the failure of that earlier enterprise, were unquestionably employed and followed Stiegel technique in color, form and decoration. The display of later, early and mid-nineteenth century flasks and bar bottles in their great variety of historical, patriotic and political designs and inscriptions, coupled with a marvelous range of colors will be well worth seeing. Our usual large stock of these interesting flasks has been augmented by the recent acquisition of a small but particularly choice collection formed a few years ago by one of the leading amateurs in the collecting of Early American Glass. Visit our shop during April and see what a fascinating appeal is contained in a typical collection of Early American Flasks, even though empty.

*And Don't Forget Whatever Your Own Particular Interest May Be
We Always Have The Exceptional Antique*

At Springfield, Massachusetts

ALWAYS A SPLENDID LINE TO
SELECT FROM

A VARIETY of chairs, tables, desks, highboys, lowboys, mirrors—antique furnishings of all kinds. Lamps, paperweights, glass, china. We do exceptional repairing and polishing; we are always in the market to buy and sell anything antique. Write us your wants—better, pay us a visit.

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167 HANCOCK STREET
Telephone, Walnut 6526-W

56 STEBBINS STREET
Telephone, Walnut 4225-R

Goulding's Antique Shop
South Sudbury
Mass.

On Concord Road, One-Half Mile off State Road
Telephone, 18-11 **CLOSED SUNDAYS**

*Fine collection of early New England Furniture.
Clocks. Hooked Rugs. Pewter.
Iron work always in stock.*



No. 1625

Authentic reproductions of
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Special Brasses Made to Order

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An Old New England Farmhouse

*Where genuine antiques are displayed
in their environment*

FINE old furniture—examples of Sheraton, Chippendale, and Hepplewhite, in mahogany and maple.

Selected New England hooked rugs, pewter, ship prints, and pictures of New England home life, rare old mirrors, unusual types of Windsor chairs, banjo and tall clocks, fire sets, paper weights, early lamps and pottery.

This collection gathered in Southern New Hampshire and Massachusetts is on view and for sale at my residence.



Flora M. Boardman

107 Clark Road, LOWELL, MASSACHUSETTS

GREAT ANNOUNCEMENT!

*The Collections of
Ancient Italian and Spanish
Art*

CARVED FURNITURE
RARE BROCADES
WROUGHT IRON
ARMS
and

MANY MORE VALUABLE TREASURES

FORMERLY THE
PROPERTIES OF WELL KNOWN NOBILITY
FAMILIES OF OLD EUROPE

Now on Display in the Warehouses of

JOHN GUIDOTTI
413 WEST 16TH STREET

New York City

WHY PEWTER?



HOSE who collect pewter for its charm of form, texture and color, will not long remain content to confine their purchases exclusively to the output of American pewterers.

There is just one book that attempts to point out the main characteristics of various European national types of pewter. That book is:

National Types of Old Pewter

By HOWARD HERSCHEL COTTERELL
F. R. HIST. S., F.R.S.A.I., ETC.

It is a reprinting, with additions, of the valuable series of articles which this international authority contributed to *ANTIQUES* in 1923-1924.

It is carefully arranged, well indexed, and carries some hundreds of illustrations.

The edition is limited to 1000 copies; the type has already been distributed. As this is the first book to be published by *ANTIQUES*, Inc., it is likely, in time, to gain value on that account, aside from the fact of its worth as history.

Publication date, April 1, 1925. Orders carrying check for \$3.00 will be filled in order of receipt.

NOTE: It should be understood that *National Types of Old Pewter* does *not* concern itself with the American ware and its makers, but solely with European types and their characteristics.

ANTIQUES, 683 Atlantic Avenue, BOSTON, Massachusetts



*A Trip to the
SUNRISE SHOP
will repay you*

BESIDES this beautiful Duncan Phyfe sewing table we have maple for the dining room; chairs, table, sideboard—all original and in good condition; table and Windsor chairs for the breakfast room; Sandwich lamps in pairs; candlesticks with blown glass tops and pressed bottoms 10 inches high; copper lustre pitchers and mugs; also silver, copper, brass, etc.

THE SUNRISE SHOP

Ada Millard Robinson

148 YORK STREET :: NEW HAVEN, CONN.

S. WOLF

723 State Street, New Haven, Conn.

I HAVE on hand this month a very fine collection of antiques. It includes: serpentine front bureaus, swell front mahogany bureaus, straight front bureaus. A very fine bureau in maple with Dutch feet and old brasses. A Duncan Phyfe table with 6 chairs to match. A Martha Washington chair in mahogany. A small sized highboy in cherry. Chippendale mirrors. Hooked rugs, etc.

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One street from Yale University

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Antique Furniture, Old China, Silver, Pewter, Brass Goods, Glass, all kinds Colonial Relics, Embroideries, Laces, Jewelry, Gowns, Bonnets, etc.

All of Our Goods Guaranteed Genuinely Old



Parts for Clocks

My business being the manufacture of clock works I am prepared to supply Banjo Clock Movements, Hands, Keys, Pendulums, Weights or any other clock parts.

Dealers and collectors who have clocks that require parts will do well to get in touch with me.

G. R. S. KILLAM

17 Summer Street :: PAWTUCKET, R. I.

Antiques and Old Glass

Old rosewood Melodeons; four rush-seat Hitchcock Chairs, original stencil-lining; pine Chests; many pieces of Glass.

Shop open afternoons

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One, East Main Street WARREN, MASS.

Worth Waiting for

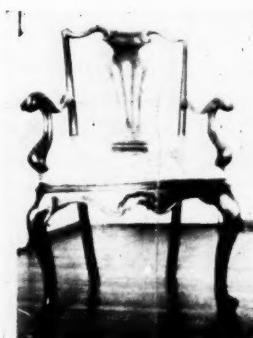
My shop will be closed for the winter months while I replenish my stock. When I reopen in the spring I shall have some choice antiques to offer my clients.

BERNSTEIN

Authentic Antiques

205 WESTPORT AVENUE, NORWALK, CONN.

MORRIS BERRY
80 East Main St.
Plainville, Conn.
Early American
ANTIQUES



Walnut Chairs

Five, and a four-back Settee, all original.

Also an unusual Chandelier, with milk glass lilies—8 side lights to match.

A fine collection of Pewter.

Write or Call

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Telephone, MAIN 403

FLAYDERMAN & KAUFMAN



N your travels this spring you will at some time come to New England, the home of antiques and the shrine of the antique buyer. When you do come, remember that FLAYDERMAN & KAUFMAN is a shop that deserves your special attention. Their stock is extraordinarily large, extraordinarily varied but more than that, authentic.

Furniture - Glass - Pewter - China - Brass

68 CHARLES STREET :: BOSTON, MASS.

Early American Lowboy

PHILADELPHIA type lowboy; moulding under the top; long upper drawer; three small drawers; scrolled skirt; no carving except on feet, which are of the trefoil club type. A choice example in excellent condition.



The Attic Treasure Shop

38 Haddon Avenue
HADDONFIELD, NEW JERSEY

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ANTIQUES

Samuel N. Rhoades
RARE BOOKS AND PRINTS

Located on the High Road to New Jersey's Famous Coast Resorts and only seven miles from Philadelphia.

At Wholesale Prices

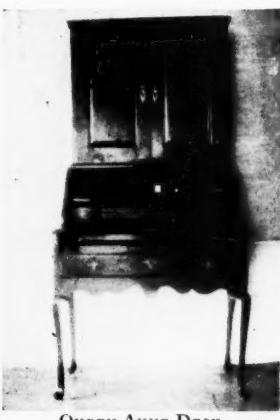
CHOICE EARLY AMERICAN ANTIQUES

EACh month I ship many carloads of antiques to dealers in almost every state of the Union, and I sell thousands of dollars worth to private collectors during each year. My buying requirements, therefore, must be large to fill such a demand. At present my stock of pine is especially worthy of note. *Following are a few items:* Two pine dressing tables; one pine side table, deep drawer; one Colonial style sideboard in pine; one smaller sideboard with top, rare; one deep drawer side table; several small candle tables; two small drop leaf tables; several chairs; two pine grandfather's clocks; several pine blanket chests, some carved; pine tables, also some stools.

Write me your wants. I can probably fill them.

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30 minutes' walk from Los Angeles



QUEEN ANNE DESK
Cherry

The STEPPING STONE

IF I could picture the interior of The Stepping Stone in its entirety no further invitation to call would be necessary. But space permits me to illustrate only two items and to list just a few more. Will you then bring your imagination to my help. It will tell you that what I list and picture suggests only in a small way all that is within this 200 year old house.

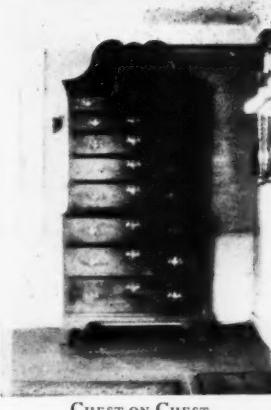
Tables

- | | |
|--|---------------|
| Butterfly | Dutch Kas |
| Gate Leg | Walnut Dowser |
| Stretcher | Pine Sea |
| Tap | Maple Blanket |
| Rope Leg | Pine Blanket |
| Sewing Stands, Candlestands, Silver Tea Sets, Sheffield Candlesticks, Pewter and Ship Models | |

Chests

- | |
|---------------------|
| Set of Duncan Phyfe |
| Set of Curly Maple |
| Set of Hitchcocks |
| Maple Fiddle Backs |
| Windsors |

Chairs

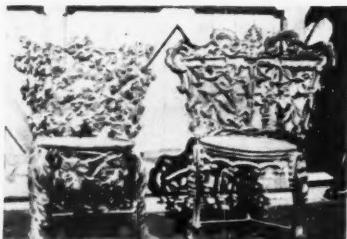


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Cherry, in superb condition

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Seven minutes from New Haven Station



TWO fine specimens of cast iron garden chairs, together with about fifty feet of iron fencing about three feet high, including two gates, in almost perfect condition.

A very fine specimen of swell front mahogany bureau, inlaid, with original handles. The following data are written on the bottom of the top drawer:

"Maid 25th off April, 1809; by John Garland, Pittsfield, N. H.
Price 18 dollars, Federal money."

Also a large assortment of old ships lanterns.

COBB & DAVIS
ELM, OAK AND MAIN STREETS :: ROCKLAND, MAINE

Re-seat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself, and at practically no expense.

IT IS NOT NECESSARY TO WADE IN THE MARSHES, NOR TO BUY REAL RUSH. OUR PAPER TWIST WILL OUTWEAR A RUSH SEAT, AND LOOKS TWICE AS WELL.

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5 pounds	40c per pound
10 pounds	30c per pound
50 pounds	20c per pound
About 2½ pounds per seat required	
Kindly remit with order to save time	

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If you can't come during the week, arrange in advance with us and we will show you through any holiday or Sunday. We believe you will feel well repaid, if you are a lover of antiques, for your time and trouble.

If you cannot call write us your wants



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500 lots Early American Furniture,
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CURLY MAPLE BLANKET CHEST

TREASURE HOUSE

Pine Chest with turnip feet, painted blue.

Pine Bucksaw Table.

Pine Bedside Table.

Other pieces in pine and maple suitable for the country home.

TREASURE HOUSE, 659 Ferry Boulevard
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Valuable Stamps

IN searching for antiques do not neglect stamps. Recently in Philadelphia several thousand dollars worth were found unexpectedly. Old stamps should be kept on the original covers. Almost anything before 1870 is worth keeping. I buy large and small lots, entire collections or single rare copies. Write me what you have or send by mail insured and the best cash offer will be submitted.

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The Cradle Antique Shop

ALICE LICHT

SOUTH CAYUGA STREET UNION SPRINGS, N. Y.
Important announcement in May issue of ANTIQUES. Watch for it.

FOR APRIL

OLD mahogany Chippendale table; inlaid Hepplewhite egg-top table; inlaid mirrors—Chippendale style, one with eagle, another inlaid basket of fruit; large tilt-top table; sets of chairs in mahogany and curly maple; chairs of painted stencilled type, including Hitchcocks; set of Hitchcock chairs, pillow top, original seats and stencils, perfect; rocker five-slat back; unusual walnut bureau, original brasses and set-in keyhole escutcheons; mahogany bureaus; all kinds of desks; occasional small tables; melodeons; clocks—Terry, Munger, Arnold; day beds; mahogany dressing-table; pair mahogany ottomans, large; post beds, spool beds; large upholstered armchairs, slipper chairs; lustre; Sandwich glass; prints, etc.

All Genuine No Reproductions List now ready
A few pieces refinished, all others in the rough, but good condition.



PAIR of unique clear glass candlesticks with pewter cups, lovely blue lacy salt.

Also several pairs of opalescent and yellow glass curtain knobs, a good collection of copper lustre and choice glass, the result of the winters collecting.

JEMIMA WILKINSON ANTIQUE SHOP

Florence W. Upson

DUNDEE :: NEW YORK



WE HAVE DOUBLED OUR FLOOR SPACE
ANTIQUE PANELLING
The 16 East 13th Street Shop, New York City

The Worth of Your Antiques

THERE are so many conditions affecting the value of antiques that only an expert can at all times be aware of them. And accurate appraisal is necessary for most advantageous sale. For a generation I have bought and sold antiques for my own account and for individuals and estates. I will appraise yours and attend to their sale as well.

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Fountain Square, Hingham, Mass.
Telephone, Hingham 0632

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GET CHOICE AMERICAN
ANTIQUES

IN the past two weeks I've had five northern dealers, and the smallest bill sold to any one was \$785.00.

If you are not already one of my customers it would pay you to get busy.

Good pieces coming in every week.

J. K. BEARD
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RICHMOND, VA.

Maple Candlestand

34 inches high; top, 15 inches wide;
can be raised or lowered.

Price, \$35.00

We specialize in American antiques and have the largest collections—occupying six floors.



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Old flasks, Staffordshire figures, glass and antique furniture



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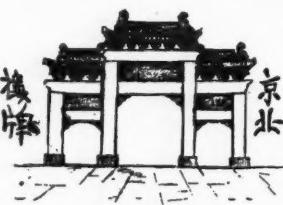
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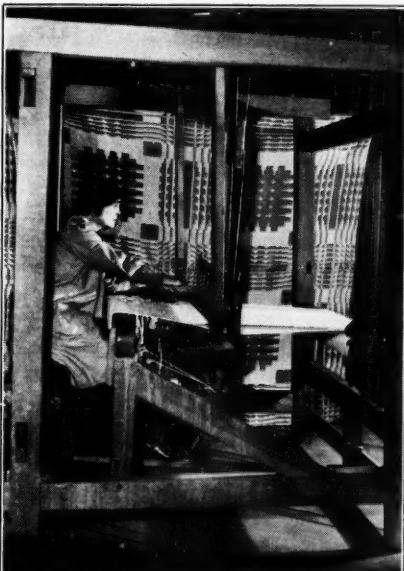
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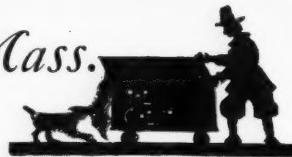
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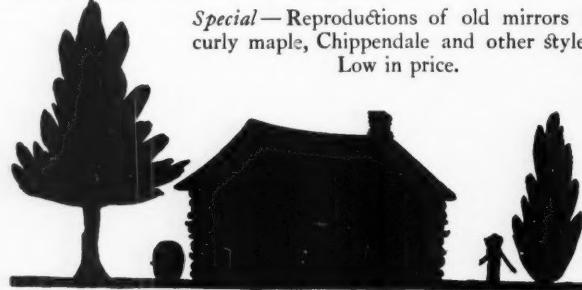
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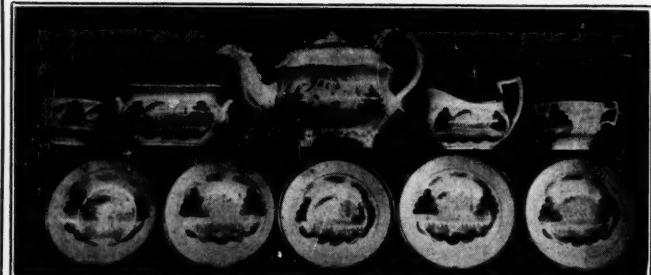
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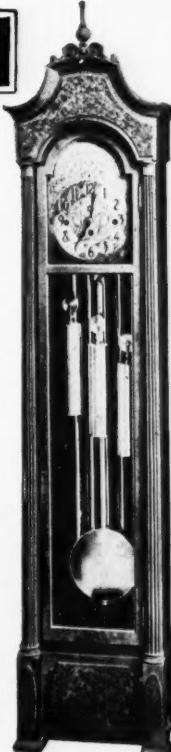
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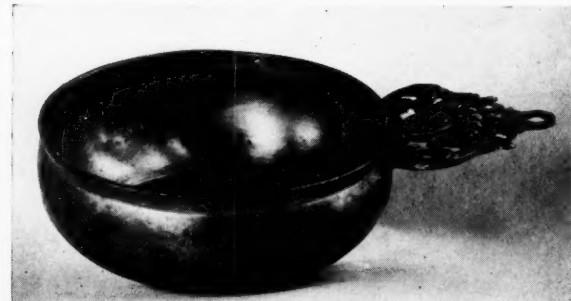
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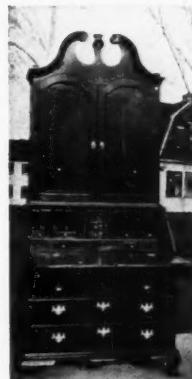
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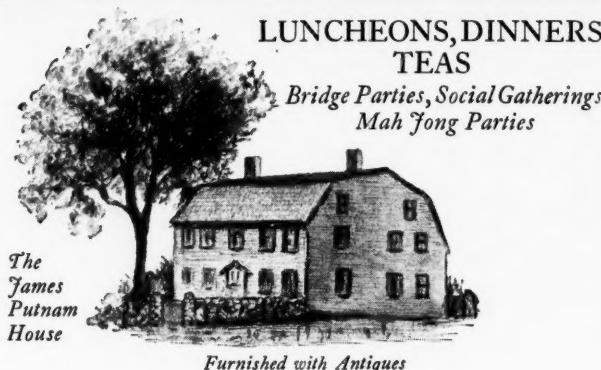
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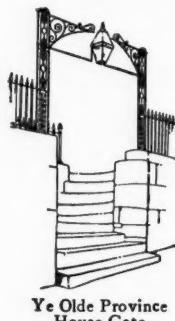
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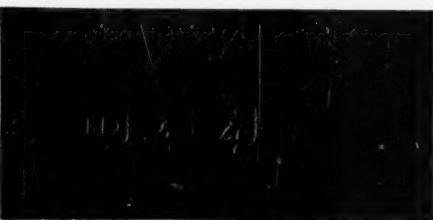
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WELCOME

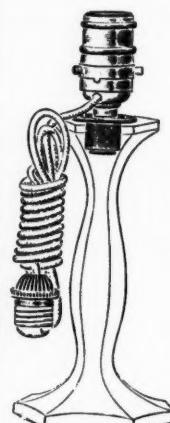
Price Reduction in Antique Electrifiers

WE are glad to give our customers the advantage of a price reduction recently allowed us by the manufacturers of our electrifiers.

The Security Electric Attachment for electrifying old candlesticks, bottles, jugs, oil lamps, etc., is a novel device with rubber plug in three sizes to fit the ordinary size opening. Easily attached or detached, complete with six feet of cord, push socket, attachment plug. Now sold in either old brass or nickel finish at the same price.

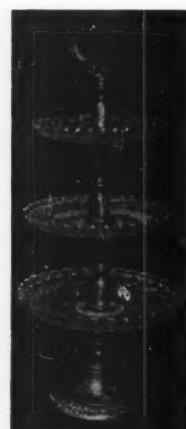
5/8-inch diameter	\$1.50
1 1/4-inch diameter	2.00
1 3/4-inch diameter	2.50

The 1 3/4-inch size contains a threaded plug to screw into the socket of a regular double burner oil lamp.



NOVELTY SELLING CO.
683 Atlantic Avenue
BOSTON, MASS.
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Very fine EARLY EPERGNE of Sandwich Glass and Sheffield Silver



Martha de Haas Reeves
1026 Pine Street
PHILADELPHIA, PA.

STATEMENT of ownership, management, etc., of ANTIQUES, Inc., published monthly at Boston, Mass., required by the Act of August 24, 1912. Editor, Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass.; Publisher ANTIQUES, Inc., 683 Atlantic Avenue, Boston, Mass. Stockholders: Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Sidney M. Mills, Beverly, Mass.; Frederick E. Atwood, 171 Maple Street, West Roxbury, Mass.; John M. Atwood, 171 Maple Street, West Roxbury, Mass.; Lawrence E. Spivak, 36 Quint Avenue, Allston, Mass. No bonds or mortgages.

(Signed) LAWRENCE E. SPIVAK, *Business Manager*.
Sworn to and subscribed before me this 13th day of March, 1925,
FRANCIS A. ROGERS, *Notary*.



EDITH RAND & ANTIQUES

Announcing a Change of Location



SOON after April first, my friends and clients will be invited to inspect my new shop at STAMFORD, CONNECTICUT. Here I shall continue to carry only the more desirable items of antique furniture, glass, china, and metal wares, together with appropriate decorative accessories. Pending publication of my exact address, may I call attention to the opportunities offered by the public sale of my present collection which was announced in the March issue of ANTIQUES.

EDITH RAND

161 WEST 72ND STREET, New York City

Little Old Colony Pieces

THREE iron Betty lamps, various types, \$8 each. Typical well sweep bucket, leather flap interior, A1 condition, artistic iron handle, \$5. Eighteenth century fireside chair foot stool, mahogany "tab-eared" feet, embroidered cover, strong and perfect, \$12. 12" high, heavy pierced tin lantern with latch, 3 oblong glass windows, ring top handle, perfect, \$10. 16½" x 19½" clear red copperplate chintz, no holes, 1790, long S used in date, "The Cotter's Saturday Night," engraved by Robt. Gray, from a drawing by David Allan in the possession of John Man, Esq., Plantation Glasgow; a true collector's piece, \$35. Six pewter presentation teaspoons, heart design, \$5. An 18 candle mold and some yards of candlewick, \$4. An early locomotive chintz, copper plate print, \$20. A mended Delft tile, *Moses and Serpent*, from Robt. Morris House Fireplace, Philadelphia, Pa., the home of Washington; collector's piece, \$25. Very early rock maple field bed, head board missing (interesting turnings), \$35. Early American pottery two-handle jar, known as *Captain Kidd's Pocket*, \$10. Also some eighteenth century Oriental rugs. A few left from a well-known collection, including one very old flowered Persian pear centre, Saraband, five borders, mellowed colors, size, 3 feet 6 inches by 6 feet 1 inch, \$200. Large old blue royal Kermanshah, 5 feet 7 inches by 9 feet 8 inches, very fine knots to square inch, almost impossible to find on market today, \$325. A Turkish dancing mat, Chinese influence, very fine knots, like a jewel on the floor, 4 feet by 6 feet, 5 inches. Price, \$175. In good condition, all collector's rugs.



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OLD SALEM PAPER—Authentic reproduction of old paper hung on one of the rooms in Dr. Cook's famous home in Norman Street, Salem, Mass.

The background is white with designs in delightful warm tones of gray and sepia.

Our collection of reproductions of old prints is most interesting.

If you contemplate papering one or more rooms we will gladly prepare and forward samples to you on approval. Please give style and size of room.

The OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street, Baltimore, Maryland



TEA SERVICES

IT is almost impossible to find old American or English tea services on the market. The small number left to posterity by our forefathers are either in museums or private hands. It is necessary, therefore, to resort to reproductions or adaptations. We make both.

The service pictured is an adaptation. It is beautifully designed and made, and will become increasingly valuable with the years.

Some rare American silver on exhibition and for sale

GEBELEIN

79 CHESTNUT STREET :: BOSTON, MASS.
A name that stands for the finest in silver

BUYING ANTIQUES IN THE RIGHT MARKET

BHE shrewd buyer of bonds does his purchasing when he knows that conditions are right for it.

The veteran collector enters the antique market at a time when he believes that major buying movements have relaxed and that the reach of his dollar is correspondingly increased.

¶ It is the business of the investment banker to tell his clients when to do their buying. It is equally the business of the adviser in antiques to make similar suggestions in his field.

¶ I am therefore taking this opportunity to point out that the antique market is now slipping into the between seasons period. Dealers who go abroad for the summer like to reduce stock. Some of the best auctions are booked for the season's end.

¶ Hence I recommend to readers of *ANTIQUES* that they check over their requirements and let me know what they are. I should be able, either at the auctions or through private negotiations, to fill such requirements advantageously during the next few weeks.

I. SACK

85 *Charles Street, BOSTON, MASS.*

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

GLASS in horn of plenty design. Give details and price. RUTH W. LEE, Pittsford, N. Y.

BOHEMIAN GLASS with cutting through heavy colored overlay on clear glass ground. E. H. SCHELL, 4 Shady Hill Square, Cambridge, Mass.

EARLY AMERICAN FLASKS, BOTTLES, blown three-mold glass, will buy or exchange. Unusual items particularly desired. F. B. MELCHIOR, 405 Shorb Avenue, N. W., Canton, Ohio.

BRASS WORKS, dial, weights, pendulum in running order for grandfather's clock. State size, condition and price. J. M. FISKE, 63 Washington Street, East Orange, N. J.

OLD MAPS, not later than 1860, in good condition. Old brass and wire fenders; antique brass jamb hooks; pewter with following marks: R. A., Boston; Thomas Badger, Boston; Wm. W.; F. Bassett, New York. Please give full details and price. No. 565.

EMPIRE MAHOGANY CONSOLE TABLE, marble top and legs, large wooden claw feet, carved gilt cornucopias on under stretcher, mirror between top and stretchers. Approximate dimensions, top 3 feet 8 inches; width, 1½ feet; height, 3 feet. Answer giving full description and stating price. MRS. A. G. MORRIE, 153 East 61st Street, New York City.

OLD COLORED GLASS LAMPS, also Currier & Ives hunting prints. State condition and price. CLAIRE H. DAVIS, 11 South Hawk Street, Albany, N. Y.

PENNSYLVANIA CROSS-STITCH RUG. State condition, size and lowest price. No. 566.

COLORED PRINTS by Currier & Ives and N. Currier. State condition. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, N. Y.

GLASS FLASKS. I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, JR., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. Atwood, 683 Atlantic Avenue, Boston, Mass.

BOOKS on the Townsend family; any monthly parts, illustrated by Cruikshank; Hill's *Map of Philadelphia*, 1808; Coxe's *History of the Sterling Furnace*; Shotwell's *Annals of Colonial Ancestors*; Publications of the Genealogical Society of Pennsylvania. No. 569.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps, and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

AMERICAN MARKED PEWTER FLAGONS, tankards, porringer and deep bowls; also claw and ball foot shell carved boy with original brasses. Private collector, C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

COLORED PRINTS by N. Currier or Currier & Ives. Also English and French colored prints and engravings of early dates. FRANCES EGGLESTON, Oswego, N. Y.

GLASS CUP-PLATES; historical flasks; prints; American pewter, silver and copper lustre; any genuine antique; buy, sell, or exchange. JOS. YAEGER, 1264 East Third Street, Cincinnati, O.

OLD WORCESTER CHINA, 1751-1800, blue and white or enamel color decoration, marked or authenticated, desired by private collector. THOMAS G. SPENCER, 9 Oliver Street, Rochester, N. Y.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLORED PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENNSLAER, Peterborough, N. H.

SPACE IN WELL-LOCATED HOUSE or tea room or small antique store preferably near Bridgeport or New Haven on State Road. State full particulars. No. 568.

HISTORIC FLASKS. I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

FOR SALE

EARLY AMERICAN FIRESIDE WING CHAIR, original condition, \$200. In pine the following: corner cupboard, \$85; bed, \$50; dressing-table, \$50; hutch table, \$35; child's cupboard, \$45; cradle, \$15; child's high-chair, rush seat, \$25; two-drawer stand, \$42.50; two Pennsylvania five-slat rockers, \$40 each. Also grandfather's clock, Hoadley works, pine case, good running condition, \$85; small loop-back Windsor chair, \$40; Windsor stool, \$10; five-gallon grey stone churn, blue decoration, \$10; curly maple and cherry bottle bureau, \$175; curly maple stands, \$35 each; curly maple bed, \$75; old bird cages, \$5 to \$75; also collection of small Bennington pieces. HOWARD'S, 140 Bedford Avenue, Buffalo, N. Y.

I START AWAY MAY 1 for season's buying, (summer address, Loudon, N. H.). I still have 300 good pieces to close out at attractive prices; dealers preferred; gate-leg, tavern, duckfoot, butterfly tables, all kinds of chairs. SHAY, 54 Broadway, Somerville, Mass.

BARBER'S BOOK of early American glass, a limited number of copies reprinted at \$5. HARRY STONE, Old and Rare Books, 137 Fourth Avenue, New York City.

SOLID MAHOGANY WHATNOT, flat, with drawers, belonged to John Mitchell, Irish Liberator; cherry drop-leaf pedestal sewing-stand, Phyfe, dated 1819 by maker; mahogany candle-stand; rosewood melodeon; Chippendale mirrors; pewter candlesticks; footstools; printed list. H. ANNIS SLAFTER, Belmont, N. Y.

BLUE DISH, 9½" x 7½" x 2" deep (Mass. Arms), bottom, eagle 13 stars; blue cup, eagle 13 stars; Stiegel flip, 6", etched, perfect; Bristol mugs, plain and opaque; complete old fireset; 6 Bunker Hill cup-plates, star over monogram; 6 heavy Sandwich goblets, cable pattern, perfect. No. 571.

HISTORICAL BOTTLES; cup-plates; Stiegel; paperweights; Curriers, *Starting Out, Arguing the Point, Summer Shades, City Hall*, N. Y. All proof; photographs. Price list. RICHARD NORRIS, Queen Lane and Stokley Street, Falls Schuykill, Philadelphia, Pa.

AMERICAN PEWTER made by Hamlin, Boardman, Danforth, Porter and A. Griswold. B. A. LORING, 91 Woodland Avenue, New Rochelle, New York.

STORAGE CHEST, walnut with brass escutcheons; beautifully carved Italian chest, small, over 100 years old; Greek Bible, 300 years old; large assortment antique furniture, coverlets, glass, pewter, etc. Photographs. CRAWFORD STUDIO, 528 Main Street, Richmond, Ind.

TWENTY RESTORED HIGHBOYS AND LOWBOYS, \$50 to \$150. We want old tops and bottoms to highboys. OLD HIGHBOY RESTORING SHOP, 14 Summer Street, Malden, Mass.

TWO CURLY MAPLE CORD BEDS; 3 mahogany dining tables; Currier prints; pewter; glass; Godey's and Peterson's plates. RUTH C. LIPPERT, 127 College Avenue, Ithaca, N. Y.

STIEGEL WINE JUG; Sandwich glass; Liverpool pitcher; pair dolphin comports; pair Staffordshire spaniels, 9½ inches with lustre spots; Chippendale mirror; Washington iron holder; two Staffordshire groups of Queen Victoria and Prince Albert with two children; drop-leaf tables, curly maple, walnut and cherry. MRS. M. P. BERKSTRESSER, 333 East Princess Street, York, Pa.

WONDERFUL GOLDEN AMBER "GRANDFATHER" BOTTLE, holds more than a quart, authentic, thin and light, perfect. First \$75 gets it. J. RODNEY GRAGG, Bainbridge, Ohio.

TWIN FOUR-POSTER BEDS, walnut; parlor suite, walnut, chair, armchair, settee, hand-carved, tufted. Good condition. MRS. L. J. Two-good, Mount Vernon, Ia.

9 FUMED WALNUT CHAIRS, cane seated and fiddle backs; Clews covered dish; Clews platter; cameo pin of John Adams; hand-woven bedspread; large shaving mirror (cabinet). ELMA H. KNIGHT, Middletown, N. Y.

PAIR OF TIN SCONCES with mirror glass reflectors; pair early tin camphine lamps with tin shades; three mast English clipper ship model; pair Empire mahogany corner cupboards, broken arch tops; Empire sideboard; eight-leg Sheraton sofa, seven foot; small mahogany dining-table, carved legs, drop leaves. Choice collection gold-leaf mirrors and several small Bennington pieces. HOWARD'S, 140 Bedford Avenue, Buffalo, N. Y.

RARE OLD PITCHER, Farian ware with relief decoration, *Washington saying farewell to his mother*, and with the coat-of-arms of United States. A very interesting collector's piece. Mrs. H. G. SEELEY, 191 West 102d Street, New York City.

POSTER AND SPINDLE BEDS, cherry, walnut, maple, mahogany; sideboards; corner cupboards; large armchairs; pier mirror, 12 feet high, 3 feet wide. Mrs. J. V. WHITE, Murfreesboro, Tenn.

PENNSYLVANIA DUTCH POTTERY; pair early iron swinging lamps; oil portrait; Hepplewhite mahogany side chair; fan-back Windsor with ears; fine Hepplewhite mirror, sold privately by ESTHER WALKER, 1819 De Lancey Place, Philadelphia, Pa. Write or phone Spruce 2505 for appointment.

PINE CORNER CUPBOARD; pine blanket chest; Pennsylvania slat-back chairs; hooked rugs; linens; candlewick spreads; early colored glass; brass; tin; pewter. LULA BURGARD, The Rachel Bahn House, Lincoln Highway, East, York, Pa.

TWO PAIRS Staffordshire Whippet Inkpots, one pair 13 inches high, other 5½ inches high; perfect. Best offer accepted. 712 East 25th Street, Patterson, N. J.

RARE OLD PINK LUSTRE TOILET SET, 7 pieces, pitcher repaired. Other antiques. B., 48 Pearl Street, Watertown, Mass.

GENUINE COLONIAL SPOOL HOLDER, needle-work top completely finished with ivory. Shuttles, bobbins, spools, etc. A : condition. \$15. EMERSON, 14 South 39th Street, Philadelphia, Pa.

ITALIAN REFECTIONARY TABLE, 80" x 36" x 35" high; English oak gate-leg table, 66" x 52". MISS RAYMOND, 112 Charles Street, Boston, Mass.

SOLID CURLY MAPLE CONSOLE, drawer, \$100; hooded doll's cradle, \$25. ANN PRATT, Follock Farm, Malden Bridge, Columbia County, New York.

OLD GOLD ANTIQUE SHADED STENCILING and decorating on furniture, clocks, trays caddies, etc.; dials and glass paintings for clock and mirror tops, restoring and reproducing. Satisfaction guaranteed. J. H. EDGETTE, 1106 Park Avenue, Utica, N. Y.

PEWTER, marked and unmarked; butter stampers; fine pieces of iron ware; comb-back Windsor; pink lustre tea set; pair of mahogany Sheraton side chairs. MARY H. DODGE, Pawling, N. Y.

DUNCAN PHYFE SIDEBOARD, \$400; Adam sideboard, \$600; Empire sideboard, \$225; Winthrop secretary, \$250. All original. EDITH BRUEN SHOPPE, Madison, N. J.

EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

CARD TABLES; serving tables; sewing tables; gate-leg, dropleaf, Dutch foot, tip tables; Hepplewhite 3-piece tables in walnut and mahogany; candlestands including Windsor and X-base type; slope-top desks in walnut and maple; secretaries in walnut and mahogany; Sheraton, Chippendale, ladderback, Hitchcock, Empire and painted chairs; high-chairs; carved armchairs and goose-neck rockers; lift-top chests, mahogany, walnut, pine; sugar chest; sandalwood chest; chests of drawers, early types in walnut and fruitwoods, plain and inlaid. Serpentine-front Hepplewhite sideboards, plain and inlaid; small straight-front Hepplewhite sideboards in walnut; walnut high-bois; field beds; day beds; fenders; andirons; candlesticks; grandfather clocks; also a representative assortment of Empire type pieces. ELEANOR B. BURDETTE, Antique Shoppe, 113 West Main Street, Richmond, Va.

BLACKSTONE ANTIQUE SHOP. Walnut slope desk, six secret drawers; mahogany secretary, interior drawers maple; English cross bow; inlaid stock rifle; shaving stands. H. L. WILKINS, Box 354, Blackstone, Va.

COLONIAL HOUSE, nine rooms, on State road, foot of Berkshires. Ideal for summer home or tea room. No. 560.

SEVENTEENTH CENTURY SPANISH ARM-CHAIR; 2 carved walnut armchairs, Italian sixteenth and seventeenth centuries, one in Hungarian petit-point, other in crimson velvet; carved walnut centre table, forged iron mount, Tuscan seventeenth century; antique Chinese rug; two Persian rugs. Appointment by telephone, Stuyvesant 8533, New York City, Mrs. WILLIAMSON.

FASHION PLATES. A collection containing about 1250 colored plates, dating 1794-1870. Early American and foreign, from leading magazines of their time. Sold only as collection. Also three volumes of *Cyclopaedia of British Costumes*, 1828-1842, very rare, finely colored, mostly male. Size, 24 by 10 inches and 12 by 10 inches, 72 plates. H. V. W., 2205 St. James Place, Philadelphia, Pa.

BEAUTIFUL ROUND TIP-TOP TABLE, 45-inch top, crotch mahogany (plumed), rosewood inlay, pedestal base, restored; also corner cupboards; twin tables; Chippendale mirror; chests; beds; love-seat. LA VERNE BOWLBY, 3106 Broadway, Fort Wayne, Ind.

LOUIS XVI SECRETAIRE AND COMMODE of same period; also fine collection of pink, silver and gold lustreware. Mrs. E. S. KELLER, 230 Dudley Avenue, Westfield, N. J.

BUFFALO ROBES. Three rare specimens; one beautifully painted by Indians; two beautifully lined, hair in perfect condition and over 125 years old. FRED C. PETERS, Ardmore, Pa.

CURRIER & IVES PRINTS, medium folio. I will sell separately or as collection. *Celebrated Clipper Ship, Dreadnaught; Great Republic; Three Brothers; Red Jacket; In a Snow Squall; In a Hurricane; Nipped in Ice; Off a Lee Shore; Squall off Cape Horn; Outward Bound; Homeward Bound; Miniature Ship, Red, White and Blue; The Great Race on the Mississippi (Robert E. Lee and Natchez); Race, Eagle and Diana; Midnight Race (Memphis and James Howard); On the Mississippi (Mayflower); Loading Cotton (Eclipse); Bound Down the River (flatboat); Moonlight on the Mississippi (Great Republic); Burning of the Robert E. Lee; Through the Bayou by Torchlight; Steamship New York; Bothnia; City of Peking; Steam Yacht Anthracite; Steam Catamaran Longfellow; On the Hudson; Steamboat St. John; Massachusetts; Ferryboat Fulton; Burning of Steamship Montreal; Austria; Golden Gate; Sinking of Steamship Oregon; Villa du Havre; Wreck of Atlantic; Schiller; Cimbria*. MRS. C. A. STAUTON, 12 Winsor Place, Glen Ridge, N. J.

GERMAN BIBLE, printed in 1736 in Nurnberg; over 200 fine copper plates; Old and New Testament, Old Testament translated from manuscript of 2800 b. c. Last German Bible published without modernization. STEPHEN OSTERLE, Le Mars, Iowa.

SIX BEAUTIFUL AMERICAN WINDSORS, nine spindle, \$45 each; cherry sewing stand, \$10; few nice stencilled rush bottoms, \$8 to \$10. ROY VAIL, Warwick, N. Y.

TAMBOUR SECRETARY, reddish mahogany, inlaid, turned legs; engraved Stiegel flip, eight inches high, largest in existence; Windsor chairs. J. HENRY LINDEM, M.D., Cherry Valley, N. Y.

OLD COLORED MAPS AND PRINTS suitable for collectors, framing, screens or lamp shades. C. W. UNGER, Pottsville, Pa.

FOR QUICK SALE will dispose of our entire stock or sell individual pieces at reasonable prices. Send for particulars and photographs. JACK FISHER, 2029 Ashland Avenue, Toledo, Ohio.

OLD STAFFORDSHIRE DOGS, 9 inches high; perfect alphabet Sandwich plates, one dozen; amber salt cellars; many other small antiques. MRS. C. L. HOSKINS, Seneca Falls, N. Y.

ROSEWOOD 7-piece and 12-piece drawing-room sets. Not junk. Condition perfect. P. O. Box 46, Decatur, Ga.

CURRIER & IVES PRINTS: *American Home-stead Series, Spring, Summer, Autumn and Winter; Squirrel Shooting*; also other Currier prints. HOWARD LEWIS, 516 Dillaye Bldg., Syracuse, N. Y.

COVERLETS; two grandfather clocks; mahogany chairs, slip seats; cord beds; china dogs; brass and glass candlesticks; Currier & Ives prints, *Maple Sugaring in Northern Woods*, and others; lustre; Stiegel and early American glass and furniture. M. T. CLARK, 300 South 11th Street, Richmond, Ind.

GENUINE "BROWN" BIBLE, size 10" x 18", 40 engravings, published in 1816. One cover loose. Make offer. MRS. J. D. CLARK, 435 Madison Avenue, Elizabeth, N. J.

CURLY MAPLE PIE-CRUST TABLE, made about 10 years ago out of old curly maple furniture, ball and claw feet and in perfect condition. The entire table has a beautiful grain of curly, top measures 31 inches in diameter. Price, \$110. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

BOOKS ON OLD FURNITURE, glass, pewter, etc. MOFFITT, Specialist in books on American art, 528 West 142d Street, New York City.

WALNUT CHEST-ON-CHEST, early Pennsylvania Dutch with fluted corners, fine bracket foot and all original brasses, in good condition. Size, 6 feet 3 inches tall, 22½ inches deep, 39 inches wide. Send for photograph. Price, \$200. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

EARLY AMERICAN PINE desk box with drawers inside; Kellogg's *Little Brothers*. Best offer. MRS. M. W. WELLS, 837 Eastwood Avenue, Chicago, Ill.

IN BOSTON I am showing an interesting collection of choice antiques personally gathered in out-of-the-way places in England and Wales. These may be seen by appointment only by telephoning Haymarket 6466. Gateleg tables; carved chests; Bible boxes; tea caddies; tea trays; pewter; brass; copper. Lustreware: silver, copper, pink. Tea Sets: Worcester, Spode, Chelsea, Sunderland. Staffordshire figures; pictures; mirrors; samplers; glazed chintz; glass, etc. No. 570.

CURLY WALNUT DESK in good condition without feet, \$90. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

SHEFFIELD COASTERS, \$20; Staffordshire dog, 9 inches, \$20; curly maple table, \$45; mahogany shaving mirror, \$25; large decorated tin tray, \$20, original decoration. THE IRON GATE, Fort Edward, N. Y.

CURLY MAPLE DESK, table, chairs, mirror; wrought-iron Chippendale candlestand, 56 inches high; rare old glass; prints; chintz; Washington bedspread, 1812. MRS. PHIL KOHLENBUSCH, 34 Hudson Terrace, Edgewater, N. J., opposite 125th Street.

AT NORTH NORWICH, N. Y., there is a fascinating old farmhouse filled with things for the more discriminating collector. A three-part inlaid Hepplewhite cherry dining-table, \$250; serpentine chest, cherry, carved apron, fluted pilasters, bracketed feet, \$300; maple tavern table, \$50; two very rare curly maple fancy chairs, \$50 each. Be sure to visit us this summer. MRS. CLARENCE GARDNER WILLCOX, North Norwich, N. Y.

A FEW PIECES of antique furniture for sale. Room 201, 75 Fulton Street, New York City.

COLLECTORS, ATTENTION! I can supply original letters, documents or signatures of famous men of all nations of the past 400 years. These are not copies nor facsimiles but the originals as written by the men themselves. My selling lists are published monthly in *The Collector*, a journal for autograph collectors, now in its 37th year. Sample copy free. Autographs bought. WALTER R. BENJAMIN, 154 West 88th Street, New York City.

SMALL COLLECTION of lacy Sandwich glass, a number of beautiful specimens. No. 573.

OLD SILHOUETTES, early American distinguished men and women, framed \$3 up; also paintings, Poe, Henry Clay and others; prints; miniatures; art objects. Inquiries invited. MISS MARIE RUSSELL, 51 East 59th Street, New York City.

BENNINGTON WASHBOWL AND PITCHER, marked 1849; also six-leg, drop-leaf tables, walnut and cherry wood, fine condition; old Pennsylvania farm dinner bells, perfect condition, cast iron. C. M. HEFFNER, 346 South 5th Street, Reading, Pa.

HOMESPUN LINEN TABLECLOTHES AND SHEETS; drum major's uniform, Civil War; pair Battersea enamel mirror knobs; pewter candlesticks; Sheffield candelabra and sticks. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, THE KETTLE AND CRANE, Boscawen, New Hampshire.

ANTIQUE BUSINESS in an eighteenth century seven-room cottage on the shore road midway between Boston and New York. Electric light, running water. An unusually good location and excellent business. A delightfully quaint little house and an acre of land. This is a real opportunity for the right person. No. 567.

PAIR NINE AND A HALF-INCH SAPPHIRE BLUE WHALEOIL LAMPS in proof condition. No. 574.

BEAUTIFUL CURLY MAPLE SECRETARY CHEST OF DRAWERS, \$125; croch mahogany secretary chest of drawers, pigeon holes missing, \$75; cherry, walnut, mahogany, curly maple, bird's-eye maple and pine chests of drawers from \$25 to \$65. Crating free. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Pa.

PAIR OLD SHEFFIELD LAMPS, 19 inches high. Write for photograph and price. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

PAIR TIN LARD-BURNING LAMPS. See Hayward, Plate 29, left in top row, description pages 21 and 22, \$4; toy pewter lamp; pewter basin (American); small carved pipe box. No. 572.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shoes; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. A. L. CURTIS, Harrington Park, N. J., seven miles from Dykeman Street ferry.

OLD ZIRKLE COLLECTION Civil War relics, swords, guns, pistols, papers gathered on Virginia battlefields, with collection, lot old coins, stamps and other relics. F. L. SUBLETT, Harrisonburg, Virginia.

PRIVATE COLLECTION of rare Currier & Ives prints, \$10 each, list on application; fine old Sheraton bureau, \$75; beautiful old hooked runner, perfect condition. No. 576.

ONE DOZEN CUP-PLATES, heart design; one-half dozen heart design, very brilliant; all types of tables; bannister backs; Hitchcocks; corner cupboards; secretary; Windsor chairs; pine stretcher; office desk. LYNN SULLIVAN, Durham, N. H.

GUNFLINTS. Genuine American gunflints; the making of these is a lost art, 15¢ each, 8 for \$1. ED. A. SCHLOTH, 734 East Salmon Street, Portland, Ore.

STEAMSHIP *Hammonia*, Currier & Ives, 489; Queen Victoria mug; metal snuff box, *Rifle Range*; pair yellow glass dolphin jam dishes; early *Godey* pictures. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street, Bradford, Mass.

PAIR 8-INCH GRISWOLD PEWTER PLATES in perfect condition. No. 575.

CURRIER & IVES. We do not issue lists but have a large stock which we sell at reasonable prices. If looking for a particular print, may we help you? PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CONNECTICUT

EAST HARTFORD; HERBERT F. KNOWLES, 84 Connecticut Boulevard.

*EAST HAVEN: S. WOLF, 230 Main Street.

HARTFORD:

*MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

STRATFORD:

*TREASURE HOUSE, 659 Ferry Boulevard.

WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.

*WEST HARTFORD: ROSALIND G. TRASK, 16 Quaker Lane.

*WEST HAVEN: MARIE GOBIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

*ROCKLAND: COBB & DAVIS. MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

BOSTON:

*CHARLES S. ANDREWS, 32 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKAY Co., 7 Bosworth Street. Auctioneers and Appraisers.

*WM. B. McCARTHY, 278B Tremont Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SEAVEY FARMHOUSE, Ward and Parker Streets.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*A. STOWELL & Co., 24 Winter Street. Jewelers and repairers of jewelry.

BROCKTON: J. E. MOFFITT, 28 Park Street. General line.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

*SHUTTLE-CRAFT Co., INC., 1416 Massachusetts Avenue. Colonial handweaving.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DORCHESTER: H. & G. BERKS, 13½ Wollaston Terrace. Dial painting, etc.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

*FRAMINGHAM: OLD AMERICA COMPANY. Books.

*GREAT BARRINGTON: Years Ago.

*HAVERHILL: W. B. SPAULDING, 17 Walnut St.

*HINGHAM: DANIEL F. MAGNER, Fountain Square.

IPSWICH: J. SALZBERG, 5 South Main Street. General line wholesale.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL: BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

*FLORA M. BOARDMAN, 107 Clark Road.

LYNNFIELD: COLONIAL TEA ROOM.

MARLBORO: GRACE and BELLE STEVENS, 232 Main Street. General line.

NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. SPRINGFIELD:

*MINNIE MORGAN WILLIAMS, 64 Harrison Ave.

*EDGAR E. MEAD, 167 Hancock Street.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

NEW HAMPSHIRE

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

LISBON: WHITE BIRCH ANTIQUE SHOP.

PORTSMOUTH:

J. L. COLEMAN, 217 Market Street. General line.

*HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

*FREEHOLD: J. B. KERFOOT.

*HADDONFIELD: FRANCES WOLFE CAREY, 38 Haddon Ave.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.

MONTCLAIR:

F. S. CAPOZZI, 663 Bloomfield Avenue. General line.

*THE PEKING PAILOU, 147 Watchung Avenue.

*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

SPRINGFIELD: ELIZABETH WILSON THOMAS, "The Hemlocks," Morris Avenue. General line.

SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

*AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.

*AVON: J. PARKER MERVILLE.

*BROOKLYN: HARRY MARK, 749 Fulton Street.

BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.

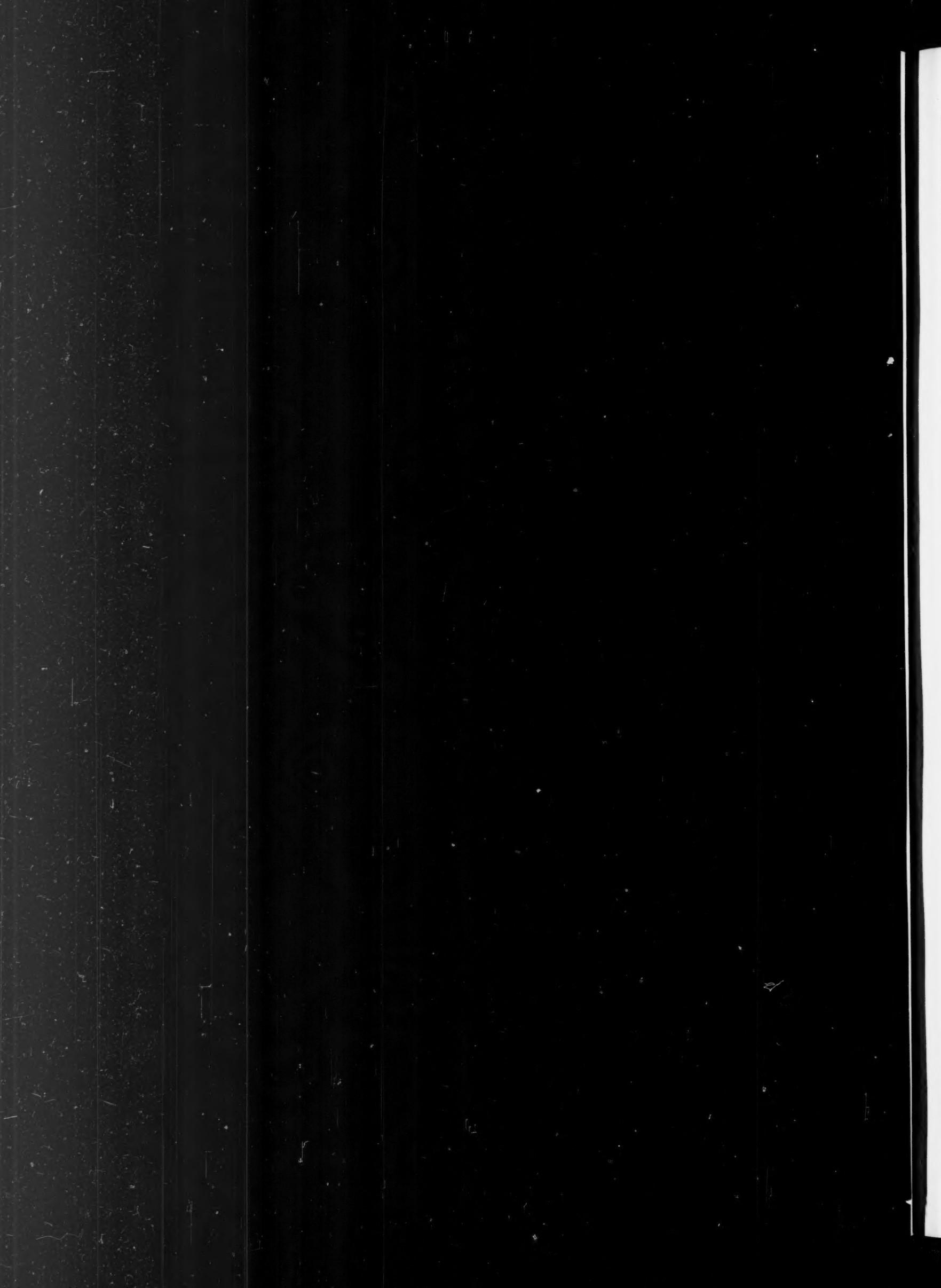
DUNDEE: *LOG CABIN ANTIQUES. *JEMIMA WILKINSON ANTIQUE SHOP. HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street. *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue. *JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue. NEW ROCHELLE: *DOROTHY O. SCHUBART, INC., 651 Main Street. NEW YORK CITY: *THE AINSWORTH SHOPS, 13 East 8th Street. *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms. *THE COLONY SHOPS, 397 Madison Avenue. HOME OF CHILDHOOD, 108 East 57th Street Children's antiques. *JOHN GUIDOTTI & BRO., 413 W. 16th Street. *HARE & COOLIDGE, 54 West 11th Street. *RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings. *MARY LENT, 9 East Eighth Street. *JANE WHITE LONSDALE, 114 E. 40th Street. *H. A. & K. S. McKEARIN, 735 Madison Avenue. *J. HATFIELD MORTON, 229 E. 37th Street. *F. NOBLE & COMPANY, 126 Lexington Avenue. *THE ROSENBACH COMPANY, 273 Madison Ave. *HENRY SYMONS & Co., Inc., 730 Fifth Avenue. *THE 16 EAST 13TH STREET ANTIQUE SHOP. *NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road. *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge. PAWLING: MARY H. DODGE, North Main Street. General line. *PITTSFORD: RUTH WEBB LEE, 72 East Avenue. *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.	*PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road. POUGHKEEPSIE: WALTER & DRAPER, 103 Market Street. General line. *J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers. NORTH CAROLINA GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street. OHIO CLEVELAND: HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line. EAST CLEVELAND: IONE AVERY WHITE, 15401 Richmond Place. General line. COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line. NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line. OREGON PORTLAND: MRS. WALTER H. RAYMOND, 705 Davis Street. PENNSYLVANIA ALLENTOWN: Mr. and Mrs. M. S. JACOBS, 1236 Walnut Street. General line. BETHLEHEM: A. H. RICE, 519 North New Street. General line. SCHUMM ANTIQUE SHOP, 451 Main Street. General line. DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line. ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line. MANHEIM: David B. MISSEMER. General line. MARIETTA: MRS. E. L. CORNMAN, 276 West Market Street. PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.	PHILADELPHIA: JAMES CURRAN, 1625 Pine Street. General line. POOR HOUSE LANE ANTIQUE SHOP, Emma L. Middleton, 114 W. Rittenhouse Street, Germantown. *MARTHA DEHAAS REEVES, 1026 Pine Street. *NATIONAL PATENT REED SALES Co., Drexel Building. *PHILADELPHIA ANTIQUE COMPANY, 7th and Chestnut Streets. *THE ROSENBACH COMPANY, 1320 Walnut Street. *ARTHUR J. SUSELL, Spruce, cor. 18th Street. *POTTSSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street. *STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP. WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line. YORK: BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line. RHODE ISLAND *PAWTUCKET: G. R. S. KILLAM. Clock Parts.
		VERMONT *BELMONT: OLD CURIOSITY SHOP, E. E. White. *BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street. VIRGINIA RICHMOND: *J. K. BEARD. ELEANOR B. BURDETTE, 113 West Main Street. WASHINGTON, D. C. *MRS. CORDLEY: 812 17th Street, N. W. *GEORGE W. REYNOLDS, 1742 M Street, N. W. *THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W. ENGLAND *CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead. *LONDON: CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.

BEGINNING WITH THE SPRING TIME



WATCH FOR
THIS SEAL
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DOW OR THE
SHOP OF THE
DEALER ♦ ♦

ITS PRESENCE
INDICATES AN
ADVERTISER
IN ANTIQUES.
GIVE HIM YOUR
PATRONAGE



Rare Antique Desks

Unique in Interior Workmanship



Walnut



Maple



Cherry



Mahogany



IN 1750 or thereabouts a group of interesting cabinet workers came to this country from England, bringing designs in their imaginative heads, and skill in their nimble fingers, that resulted in some of the most exquisite cabinet work of the period.

They worked exclusively in walnut until they learned from their brother craftsmen, already in this country, that maple, birch and cherry woods were excellently adapted for turnings and carvings. We have among our collections several of these extremely rare old desks representative of their early craftsmanship.

The interiors of the desks of this period are never alike. Apparently the tiny drawers, cubby holes and compartments were built to accommodate the individual needs of their owners. They furnish fascinating study in the variety of interior design and construction, and the meticulous skill required for the delicate turnings, joinings and carvings.



Jordan Marsh Company
BOSTON



Inlaid with boxwood and ebony

This block front chest of drawers is most unusual. It is of the Sheraton period, made of beautifully grained mahogany. Inlays of boxwood and ebony decorate the drawers, top and back. Fine satinwood is in the centre of each drawer. The scrolls and inlay in the front are very rare. The paneled type of back is most remarkable. Note the fine columns, which terminate in very prettily shaped legs.

This piece is one that should appeal to any one who is furnishing his home with authentic antiques in such good condition that they may be used.

You will find many such antiques on our third floor. Our collection of antiques comprises furniture, silver, china, and tapestries. Each is the best type of its period, a perfect example of the craftsmanship of bygone days.

Visitors are cordially welcome.

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Jewelers, Goldsmiths, Watchmakers, Antiquarians

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